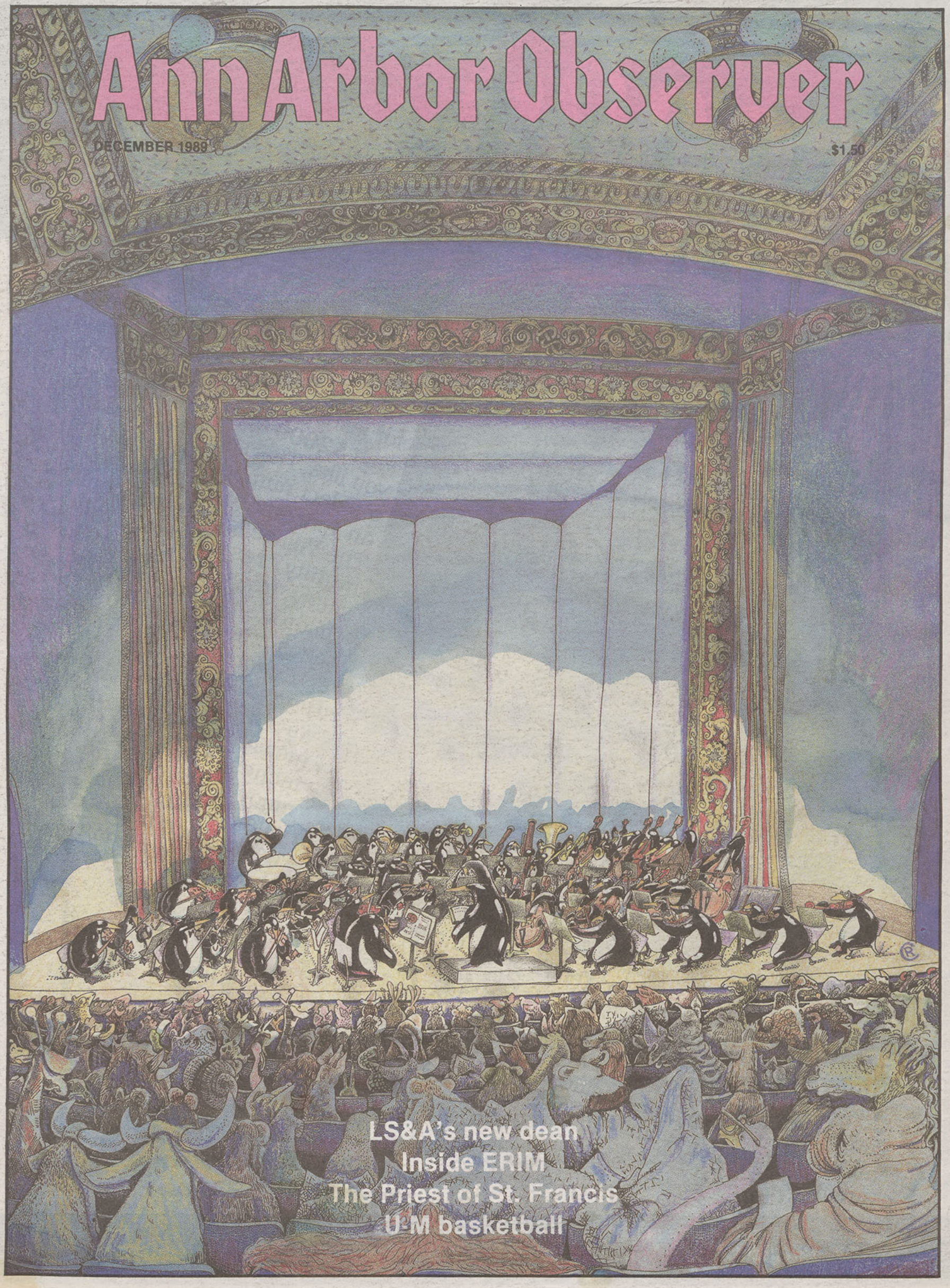
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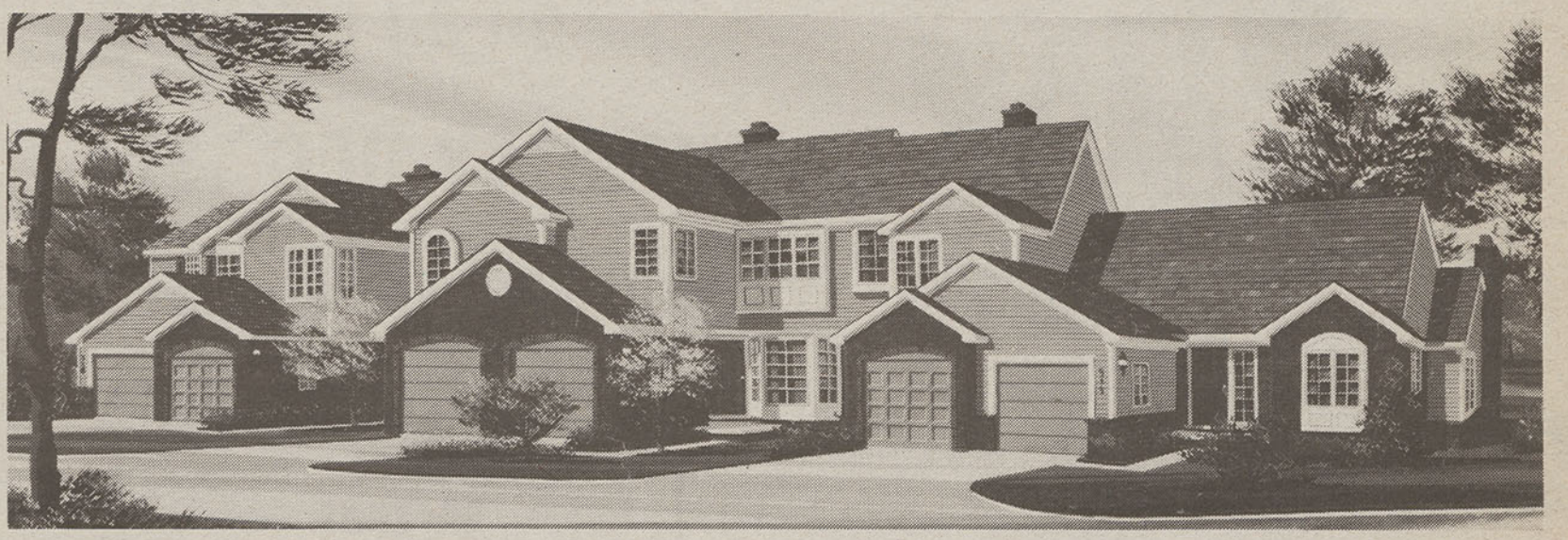
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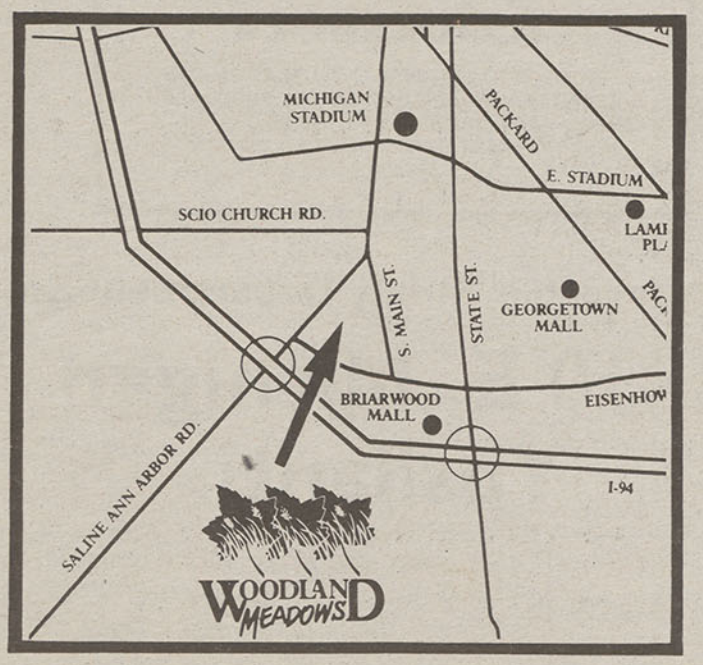
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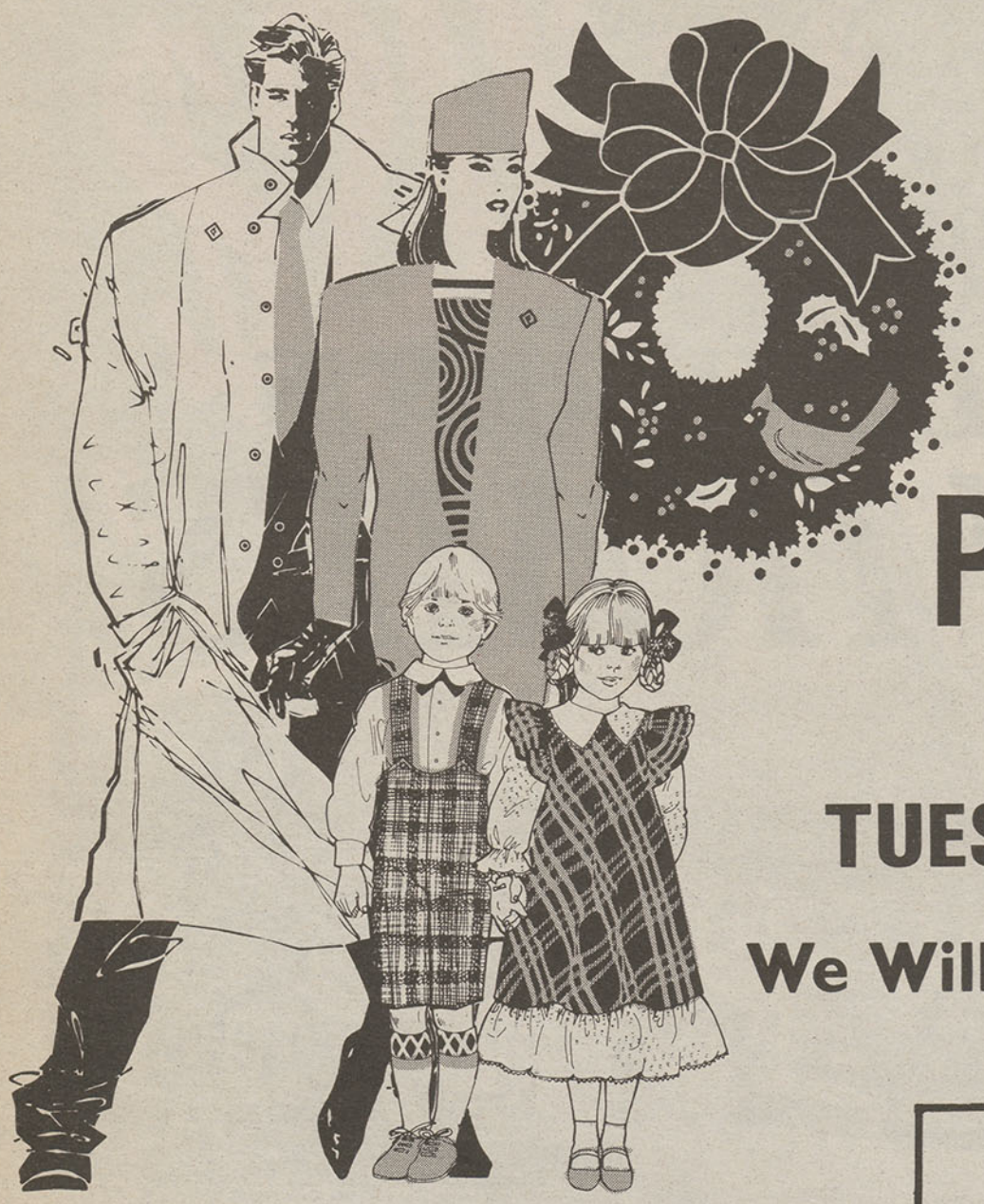
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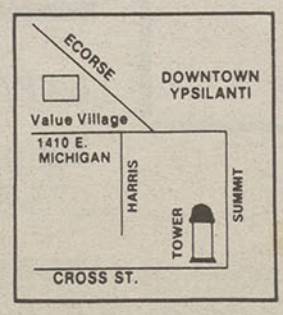
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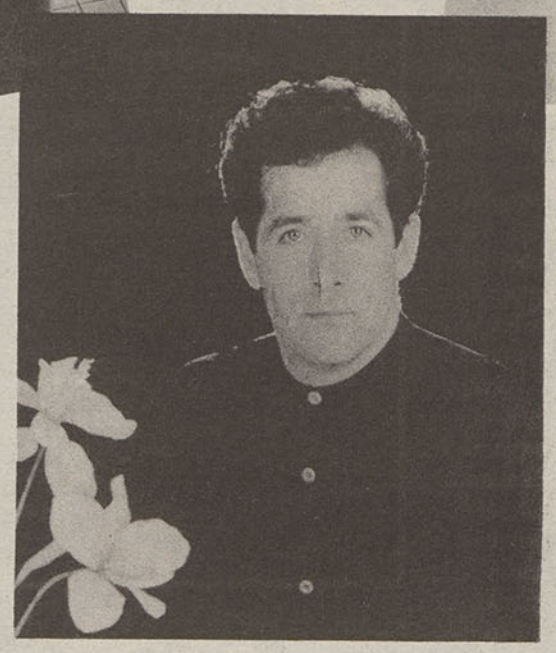
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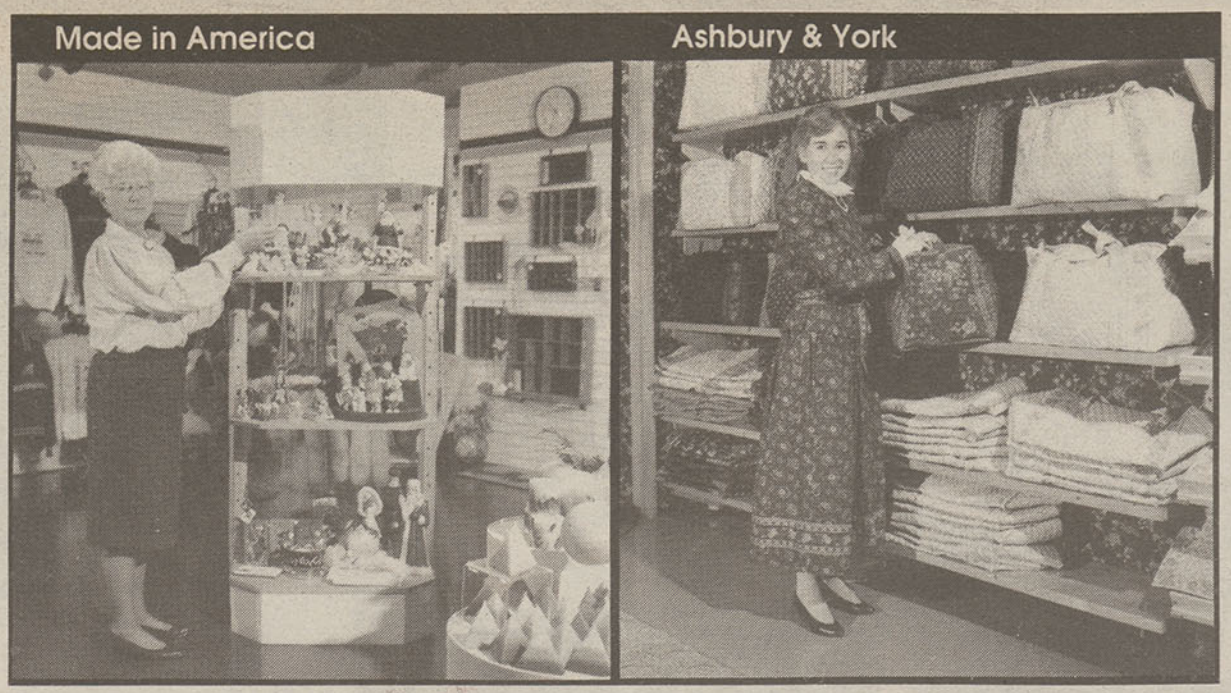
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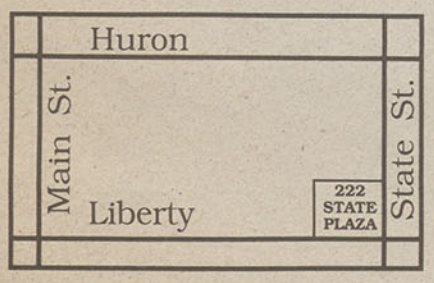
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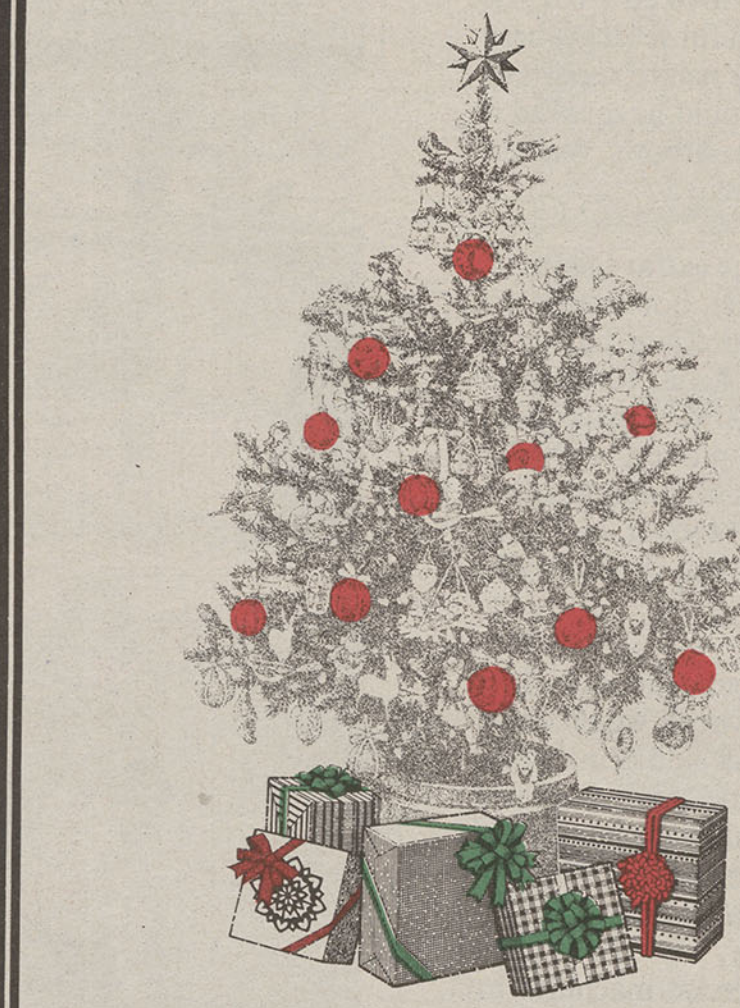
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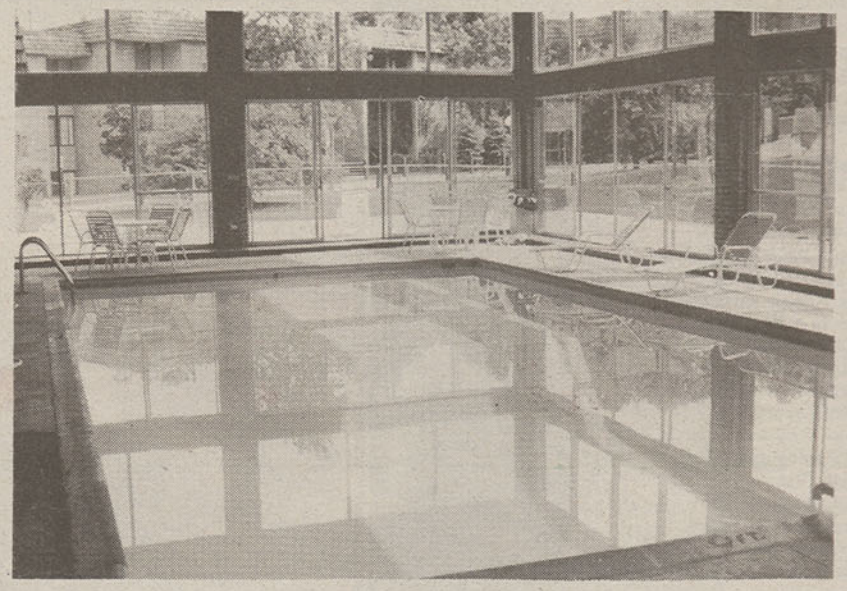
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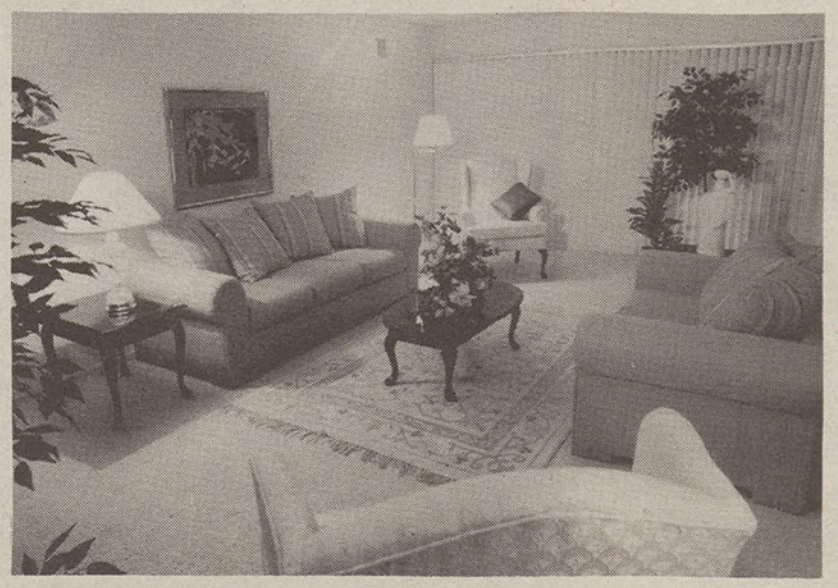
The year-round indoor heated pool and sun deck would have been a perfect addition to his Walden Pond. And a sauna would certainly have helped his contemplative powers. The on-site racquetball would have interested him, as the fully-equipped exercise machines in the Walden Health Club, if he would have understood the advantages of aerobics.

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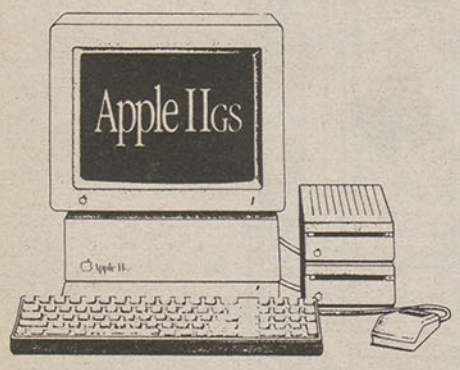
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Ann Arbor Observer

DECEMBER 1989 Vol. 14, No. 4

Cover: *An Ann Arbor Symphony performance at the Michigan Theater. Colored pencil and ink drawing by Chris Raschka. A local artist who recently moved to New York City, Raschka used to play violin with the symphony; he's the penguin with glasses on the far right.*



p. 64



p. 71



p. 21



p. 115

FEATURES

49 **Inside ERIM** *Don MacMaster*
The military research lab on Plymouth Road survived its split from the U-M to grow into a $70 million colossus. Now it's trying to build a future in the chancy world of civilian high tech.

59 **The Priest of St. Francis** *Robert Ross*
In 1961, Charlie Irvin gave up a promising career as a corporate lawyer to join the priesthood. He's served through a period of extraordinary tumult in the Catholic Church.

64 **Steve Fisher's Post-Cinderella Season** *Don MacMaster*
The U-M's basketball coach worked miracles with Bill Frieder's all-star recruits last year. Without Glen Rice, can he do it again?

71 **The Simple Dreams of George Bedard** *Peter Tiernan*
After playing in area nightclubs for half his life, the local guitar virtuoso is working harder than ever for some national attention. His goal is modest, though: he just wants to make a good enough living to stay in his hometown.

79 **East Side Story** *Janet Landman*
Or how an entire city was swallowed up by Ann Arbor.

DEPARTMENTS

11 **Around Town**

21 **Updates**
Inside City Hall *John Hinchey & Jay Forstner*
Ann Arbor Business *Peter Ephross*
U-M Review *Eve Silberman & Jennifer Dix*
Community Update *Dov Cohen*
Ann Arbor Crime *Jay Forstner*

39 **Ann Arborites**
Judy Bell *Jennifer Dix*
Jules Van Dyck-Dobos *Jim Leonard*
Jeff and Mary Parsons *Sonia Kovacs*

104 **Classifieds**

155 **Changes** *Lois Kane*

169 **Visiting Michigan** *Don & Mary Hunt*
A December trip to Flint

173 **Restaurants** *Sonia Kovacs*
Bangkok II

176 **Then & Now** *Grace Shackman*
Fiegel's men's store

EVENTS

93 **Flicks** *Patrick Murphy*

97 **Galleries & Museums** *Jennifer Dix*

99 **Music at Nightspots** *John Hinchey*

113 **Events at a Glance** *John Hinchey*

115 **December Events** *John Hinchey & Jennifer Dix*



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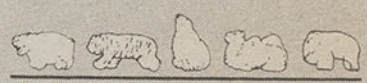
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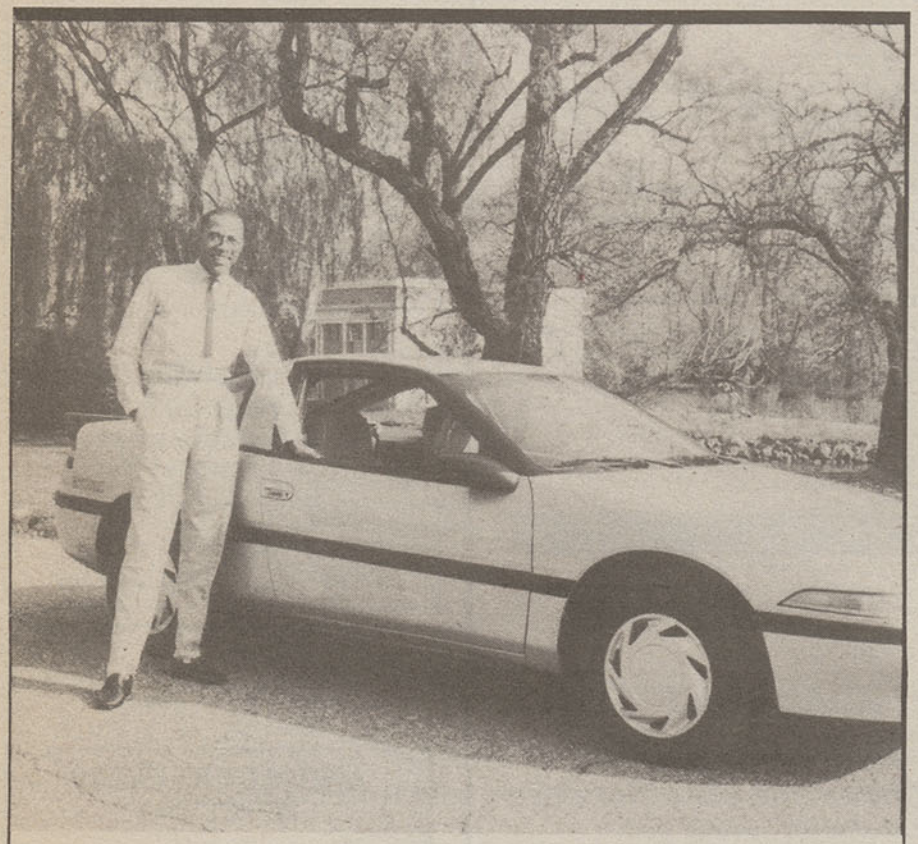
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PETER YATES

Hanging out at Haner's

An afternoon with Gene Haner and the two O'Gradys

It's an October Tuesday afternoon and barber Red O'Grady is working the third chair from the front door, giving a severe trim to a young man with mousey brown hair. The man has come in to Haner's Barber Shop on East Liberty to get ready for the weekend, when he will fulfill his monthly obligation as a Marine Corps reservist.

Red is mostly bald now, with just enough hair on the sides and in back to validate his nickname. As if to emphasize that meager evidence, a deep red vest frames his sturdy middle and gathers and falls away as he raises his scissors to his customer's head. The cuts come quickly, one on top of the other.

Down a couple chairs, toward the back of the store, Pete O'Grady is waiting for his customer—a nearly bald man with a thin mustache and a tight, disc-drive slit of a mouth—to be seated. Pete is wiry and energetic, with metal-framed glasses and a short beard and mustache heavily concentrated around his talkative mouth. When he isn't working on someone, the barbershop has a hard time containing Pete. In blue jeans and tennis shoes and a long-sleeved canvas shirt, he is in motion almost all the time, from newspaper to magazine to radio to the front window to the sidewalk and a cigarette.

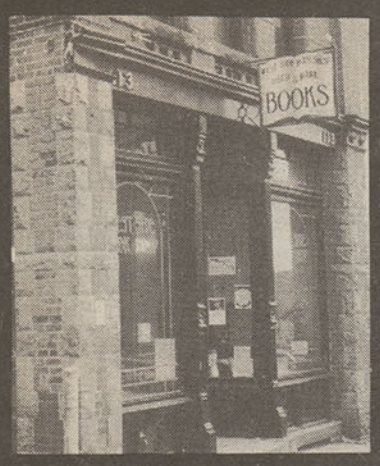
Two barbers. At work in the same barbershop, side by side. Both of them are named O'Grady—and they're not related. "Maybe if you were to go back far enough," Red offers, "but we've never been able to figure it out if we are."

The two O'Gradys work Tuesday through Saturday and are joined on most Tuesdays and Fridays in the warm-weather months by the shop's owner, Gene Haner. Haner is a quiet older man, with a habit of bringing his hand to his mouth when he speaks that seems more cautious than shy. He spends the winters in Florida, plays golf at Barton Hills when he is up here, and yet—in his red cotton barber jacket—he seems determined to hide any indications that he is a successful man.

It's Haner's name in neon in the front window, but in the near hundred-year history of this barbershop, there have been others. "It was Mr. Lee's, and before that Mr. Campbell's," Haner says. But Haner's has been Haner's since 1932, when Gene's father bought it.

Gene has been cutting hair here since 1946, when he was fresh out of barber school and only a year removed from World War II. "I flew a B-17 in the war," he says proudly. "The four-engine Flying Fortress with a crew of ten." Haner says he always figured he'd end up as an accountant, and following in his father's footsteps never really entered his mind. The first time he ever had a haircut from someone other than his father was when he was shipped to Florida right after joining the army air corps. "In a way I was lucky," Haner says. "Because I was in the air corps, I didn't have to get one of those five-second shaves in front of all the other recruits." Now, when he winters in Florida, there's another barber nearby and the two men take turns cutting each other's hair.

Pete's customer has hung his dark gray pinstripe jacket on the coat rack, and he has come over to the magazine rack that faces the chairs lined up along the left-hand wall. There are three copies of *Sports Illustrated* on the top shelf, one of them the swimsuit issue. There are a couple of issues of *Time* just below, and the latest *Popular Mechanics*. On the bottom rack sit three *Playboy*s, one with the magazine's first Soviet playmate, one with a stockbroker playmate, and one that boldly announces, "Double your pleasure, double good, double delicious. Playmate twins!" The graying, balding man runs his finger past most of them, hesitates, then picks up *Popular Mechanics* as he straightens and smoothes his tie. Just before he leaves the rack, though, he sets the magazine back down. As quick as a kid stealing a chocolate bar, he grabs the twins *Playboy* and the stockbroker one, too, and heads back to the chair where Pete is waiting for him. ►



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Haner says his shop hasn't had many famous customers, but "I always figured we have about the most diverse clientele of anyone. We've had bank presidents, professors, executives. We even had a gravedigger coming in here for awhile." When pressed, Haner adds, "Al Renfrew used to come in here once in awhile. George Cavender. A couple of regents. The old U-M president, Harlan Hatcher. But we never really catered to the U-M.

"There was a guy from the *Ann Arbor News*, too," he says. "A real mean little guy. He came in here a couple times, and after that I recognized him when he came in. I figured if he was coming back, he must like what I was doing for him, so when he sat down I said, 'Same as before?' and he said, 'Yeah, just like before. All chopped up.' Real mean little guy."

Almost as an afterthought, Haner remembers, "Tom Monaghan was a customer here for awhile, and he used to be our paperboy when he was little."

Pete O'Grady adds his own recollection. "He used to come in here fairly regularly. I remember cutting his hair on a Friday afternoon five or six years ago, when Domino's was really starting to take off. He said he was going to be having some very important business meetings that weekend and needed a good haircut," Pete says. "The next Monday, I found out in the newspaper that Monaghan had bought the Tigers that weekend, and the meetings he was getting his hair cut for were with the old owner, John Fetzer.

"So there I was, feeling proud that the haircut I gave him was in all the pictures in the paper, and Gene's got a customer. The guy says, 'Did you see Monaghan bought the Tigers?' and Gene says no. And the guy says, 'Yeah. I saw him make the announcement on TV. He had the worst haircut I ever saw.' Well, Gene tried to turn away from me, to hide his face, but I could tell he and the guy had planned the whole thing."

Haner, his hand strategically covering his mouth, says he doesn't remember the incident at all.

There aren't many barbershops like Haner's left in Ann Arbor. "There are a lot less downtown than there were," Haner says. "There used to be one on the next block over, on Washington, and then there was one down by the old post office. There used to be six of us in here, and now there's only three. It was about 1964 or 1965 that business just started drying up. A gentleman before would get his hair cut every two weeks, or even every week. Then they started wearing their hair longer, and even now they go a little longer between cuts, maybe three or four weeks."

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FABRIC FROM AROUND THE WORLD

Red O'Grady used to run a shop of his own with half a dozen barbers. It was on South University, where Ulrich's Electronics is today. "At one time there were seventeen barbers working along South U and Church," he recalls.

Red doesn't hesitate to assign blame for the barbershop bust. "The Beatles started the whole thing," he says. "And their hair, looking back, wasn't even all that long."

Adding to the hard times for barbers has been the proliferation of unisex hair salons. They offered men an elaborate new alternative to the barbershop. "The only reason people go to those places is because they think they can get something there that they can't get here," Haner says. "But it's not true. In the Seventies, when men first started to go to hairstylists, we all took classes in how to do the same things. We had to. We were losing too much business, so we retooled to meet the market. The thing is, the average beautician doesn't know the first thing about cutting short hair."

"I can spot a man who's had his hair cut in one of those places a mile away," Red says. "They always cut into the hairline, and it's because they don't know what they're doing."

Red is working on a new customer, the owner of the second pinstripe jacket on the rack. The man, square-faced and handsome, is an attorney. Pete, putting the finishing touches on the balding *Playboy* reader at the back of the store, had Red's customer pegged as a lawyer as soon as he sat down. "Attorneys are the most voracious readers around," he said. "They'll read newspapers, books, magazines. Whatever. That's how you can always spot an attorney when he's been to the barber. He has pieces of hair all over his shirtsleeves from bringing his hands out from under the cover to hold what he's reading."

Barbershop mythology holds that it is an unofficial morning meeting hall, a living bulletin board for the community. But Haner says that time has passed. "I miss that more than anything, I think," he says. "The way the barbershop used to be the place you went if you wanted to find out what was really going on in town. We used to always have people who would just come in and sit and talk. Ike Stein, who had a cleaning business over on Washington Street, used to come in here two or three times a day. One woman, a retired nurse named Theresa, used to bake cookies for us. And we've got a couple of customers who are FBI agents, and they'll come in looking for information once in awhile.

"By and large, though, people just don't hang around barbershops anymore. At least not around here."

There isn't much conversation between either O'Grady and his client, but what does take place follows the pattern both say is standard. "It depends on the weather," Red said earlier. "If it's doing something, you talk about that. Then sports. You can usually get them talking about at least one."

"And if neither of those works," Pete put in, "you can always get them talking about their jobs."

Red has already tried to get his attorney customer going on the weather, but there's not much happening in the sky. The television above the cash register has caught the man's eye, though. The American League playoffs are on, and he is dividing his attention between the screen and the newspaper in his lap.

"Hey," he says to Red, "what's the score?"

Standing behind the man, Red gives a quick smile to the one person hanging around the barbershop. "I don't know," he says to his customer. "I haven't been paying much attention. Oakland was ahead earlier, but that was a while ago and . . . "

Letter from San Francisco

The day "earthquake" ceased to be a philosophical construct

An ex-Ann Arborite now living in California writes:

When I moved out to San Francisco eleven years ago, friends back in Michigan kidded me, "Aren't you afraid of earthquakes?" Hmmph, I snorted, with memories of the tornado that ripped through downtown Kalamazoo still fresh in my mind. The first earthquake I felt—a first that every Californian probably remembers—was after about six months, a creaking momentary ripple, savored during a romantic tryst with my South Haven-born girlfriend. There were numerous others, two or three a year, that measured 4, maybe 5, on the Richter scale.

As a full-time artist I took comfort in the fact that I didn't work in one of the Financial District's tall buildings. Even there, an afternoon quake's biggest effect was usually that people would knock off the rest of the day to talk about it over drinks. Soon after I arrived, I wrote a smarmy rock 'n' roll song called "Transplanted Midwesterners." It had the tongue-in-cheek chorus, "Did you come to die in the Quake?" Like other Californians, I learned to reduce Earthquake to a philosophical construct, like the Barbarians at the Gates or the End of the World. "Someday, the Big One will hit," we told each other, resigned to its inevitability but reassured that it wouldn't be right away.

Time passes and life-styles change, and less than two years ago my wife and I moved thirty-five miles south of San



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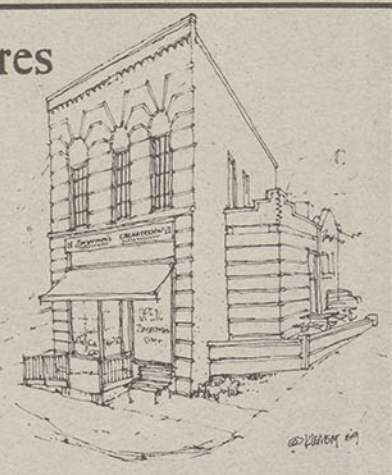
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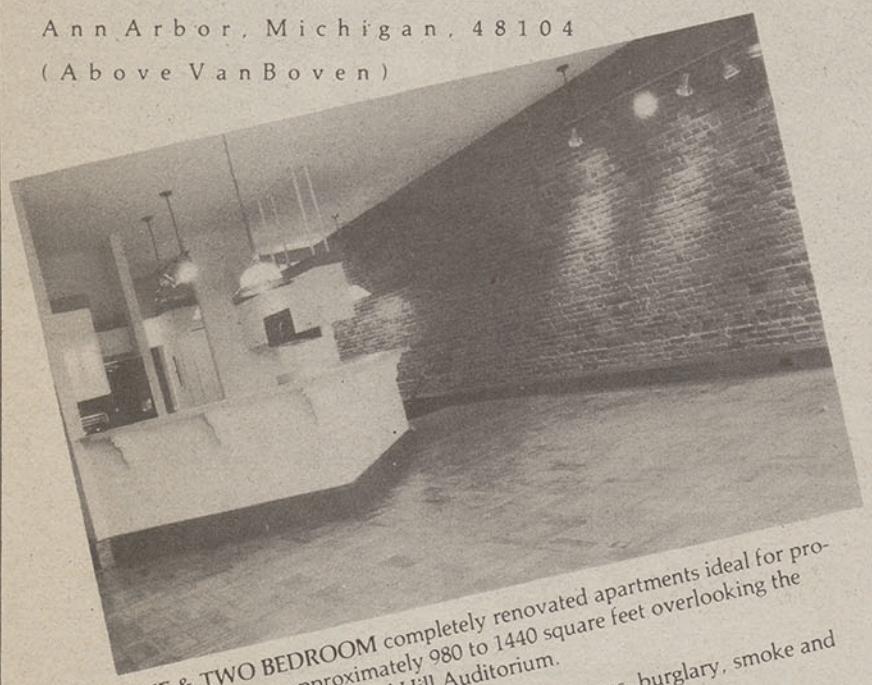
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Francisco when I got a job doing graphics for a computer corporation in the "silicon valley." A couple of months ago an earthquake woke us in the middle of the night, the first I'd actually call frightening, lasting an entire eight seconds. This was also the first one felt by my eighty-six-year-old great aunt, who in 1988 left her second-story apartment in Ann Arbor to live with us. We assured her that California earthquakes don't get any worse than that.

At the beginning of the summer my department moved into an eight-story office tower, so new that the landscaping was still going on outside. I got a spacious cubicle near the windows on the sixth floor. A bit before five in the afternoon of October 16, I considered going home, but decided no, I'd just work a little while longer. Ten minutes later, the building started rumbling.

I dived under a corner of my Michigan-made Herman Miller Ethospace open plan work surface, several 40-pound personal computers and hard discs over my head. As I lay on the carpet the building just kept rolling, and I found I remembered all the prayers learned in Father—later Monsignor—Bradley's catechism classes at Saint Mary's. Huddled in the corner, arms over my head, I envisioned the top two stories of the building coming down and the floor beneath me opening up. In my adventurous urban life, peppered with risky things that I lived to brag about, I have never been so frightened, never felt so close to a death I was powerless to avoid.

After sixteen seconds of ordeal and a few more as the building settled to a halt, hanging lamps continued to swing and clatter. Though the main power was off, some reserve system kicked in, and an alarm went off with an announcement to leave the building by the stairs. Everyone thundered down through the stairwells—their drywall cracked and dusty—and out of the building into the unlandscaped dirt lots next door.

We stood around stupidly, each rippling aftershock making us move farther and farther away from the building. As we wandered around the dusty unfinished grounds, somebody found some beers. We could see smoke rising from the Los Gatos hills to the south. I climbed a fence to use the bathrooms at the apartment complex pool next door, then discovered on the way out that somebody was posted to hold open the gate for that purpose. A co-worker told of a wave that had gently lifted swimmers completely out of the pool.

Some people rushed into the underground garage to their cars and sped home. A car radio told of the collapse of part of the Bay Bridge, and the news spread. The sun was dropping behind the Santa Cruz mountains, and I wanted to get home before dark. I started my car slowly, as if the ignition was itself a risk. Commuting home in the twilight was eerie and restrained, with authoritative volunteers directing each busy intersection and unusual politeness sorting out cars at the rest.

I started thinking about all of the places we had lived in San Francisco. An artist's loft in a converted commercial laundry. An apartment building built in the Teens and less elegant than those of the hard-hit Marina district, a neighborhood built on land filled for the 1915 Panama Pacific Exposition. Every bit of news that came over the radio was filtered through personal connections. The spire of a Gothic church toppled where last month we attended the funeral of a friend who died of AIDS.

My wife says everyone we meet is from Ann Arbor, and there's certainly a big southeastern Michigan population out here, making jokes about Stroh's beer, Iggy Pop, and Mr. Belvedere. The day after the quake was spent on the phone—relatives finally getting through and an excuse to touch base with friends. A friend from Pioneer High who commutes from Santa Cruz to San Jose over the mountains each morning proved incommunicado. I called Chris and Leslie Tons, a couple of U-M architecture graduates on Telegraph Hill in San Francisco. "Is it a snow day for you down there, too?" Chris wanted to know. He had spent the day on his bicycle, and bragged of being interviewed amid the crumpled buildings of the Marina district by an Albuquerque TV news team.

The last time I drove on the Cypress Street interchange in Oakland was in June, when I went up to Berkeley to attend the opening of another high school friend's watercolor exhibit. Even on a Saturday afternoon I got stuck in start-stop traffic in "the maze," the fourth-busiest freeway tangle in the United States. In the shadow of the upper deck, walled in by cars, I had felt vulnerable and in an unhealthy place. Imagine being the last car to make it safely, or the first car to stop just in time, when that section came down. The Bay Bridge itself is claustrophobic. In "The Graduate," they filmed Dustin Hoffman going the wrong way on it in order to keep him on the sunny and believable upper level.

Last July we visited my wife's homeland of Jamaica and saw the devastation that remained from Hurricane Gilbert the year before. Plenty of houses were still roofless and abandoned, but a video of a cheery reggae tune about looting a new VCR during "Wild Gilbert" was appearing on national TV. I wonder what artistry will come out of this earthquake.

Our house had ridden out the quake quite well, and the only casualty was a flowerpot on a window ledge. Auntie said the bathroom fixtures she'd tried to hold on to were waving every which way. That evening the power stayed down till nearly midnight, and our house was dimly lit by candles. We barbecued some spicy marinated octopus (this is still, after all, California) and veggies on a hibachi on the back porch, listening to the news crackling over the old transistor radio. Without lights or telephone, we felt isolated and a little afraid. It

seemed very nineteenth century, or at least redolent of life on a rural frontier.

Three nights later, fireworks boomed from the amphitheater beside Moffett Field Naval Air Station. "After what happened, that's in bad taste," grumbled an elderly neighbor. The fireworks marked the departure of the long low jet, lit up like the ocean liner in Fellini's "Amarcord," that carried President Bush from his California visit back to Washington and whatever decisions were to be made about the earthquake of 1989.

I hope we've seen the worst—that this is The Big One I'll tell grandchildren about. ►

Calls & letters

Integrating the Village

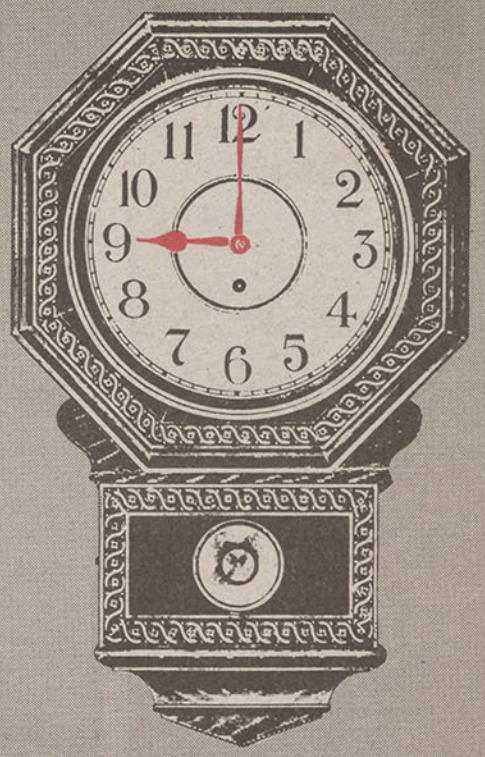
Mildred Bjornstad called to qualify our halcyon portrait of the original Pittsfield Village apartments ("The Village's Rocky Rebirth," November). "The Village used to discriminate against black people," Bjornstad pointed out. "I was part of a group, the Ann Arbor Fair Housing Association, that picketed that place for six months. We did it because Dr. Wheeler [U-M medical professor Al Wheeler, later Ann Arbor's first black mayor] tried to move in and couldn't." The picketing began in the fall of 1961 and carried on through the winter, ending when Village management finally agreed to accept a black couple as tenants.

The one and only Ayla store

"There is only one Ayla store," Narmeen Sesi said in a phone call. "It's Ayla & Company, and it's in Ann Arbor." Last month's "Visiting Michigan" column mistakenly listed a second Ayla in Birmingham. In fact, Sesi explained, David Conlan closed both his Ann Arbor and Birmingham stores last December. She and her sister Nadia, who managed the stores for Conlan, bought the rights to the name and took over the Ann Arbor location last spring.

How to compost

Our story on composting ("Inside City Hall," November) talked about the politics of the issue, but not the practice. Bob Jones, a member of Project Grow's Composting Group, called to say that anyone who wants to learn how to build a backyard compost pile can get information from them. Project Grow offers Saturday workshops about once a month; for session schedules, call 996-3169 or see the Observer calendar.



Borders will be open evenings year round

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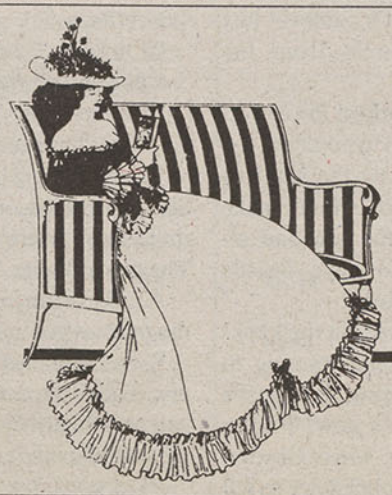
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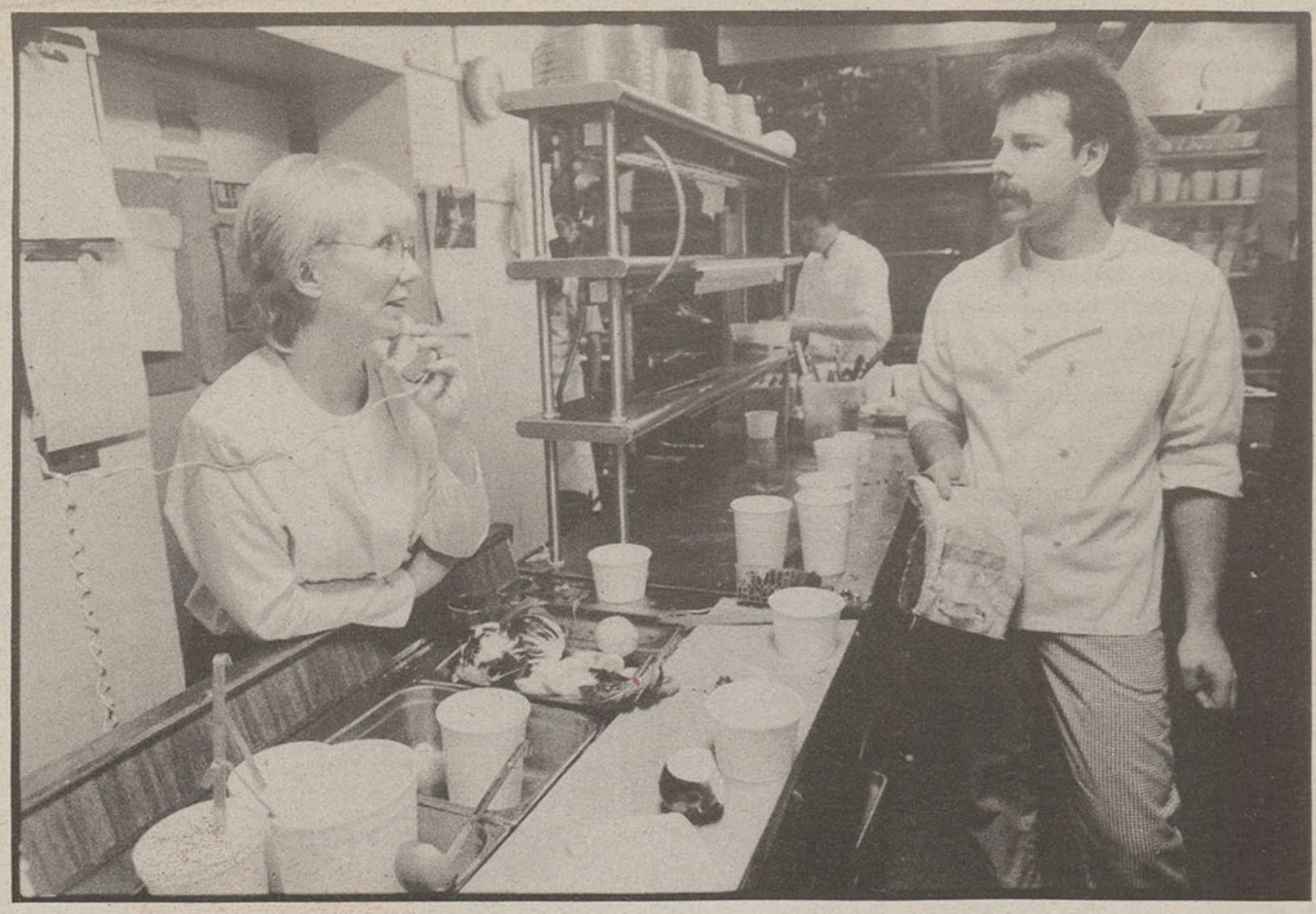
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PETER YATES

And then there was one

Pat Pooley takes over the Moveable Feast

Before she could climb the stairs to her office on the second floor of the Moveable Feast early one recent Wednesday morning, Pat Pooley, the last of the five partners who started Ann Arbor's premier restaurant/catering service/bakery, found herself answering the phone in the already busy kitchen. As four cooks set about preparing lunch, Pooley heard the news that the Feast's bakery van had just been broadsided at the intersection of Fourth and Beakes. No one was injured, and Brewer's AAA service was towing the van to Fred's Sunoco just across West Liberty Street from the restaurant.

Chef Andrew Kyle stopped Pooley on her way out of the kitchen to point out the good news: the car that hit the van was also AAA-insured, which would make paperwork easier, and the van had already delivered the Moveable Feast's bread to its Kerrytown outlet.

A second call kept Pooley in the kitchen. It was Food Gatherers, wanting to know if they could borrow the Feast's small van. They couldn't now. Pooley was almost to the stairs when Gordon Gnas, the head baker, stopped her to tell about a baking demonstration he had been invited to give at Kitchen Port and would it be all right to sell things there? It was. They also discussed a temperature problem he'd been having with their new convection-type oven. Gnas said the problem was almost solved and he was thinking about giving Kerrytown pumpkin pies to sell.

Manager Lisa Cave tapped Pooley on the arm and asked to borrow a key to the office to get a check for a wine deliverer.

Pooley finally made it upstairs to her desk, which was strewn with messages. A note reminded her that a big wedding reception was coming up Saturday. Pooley was both amused and incredulous that the note also informed her the final count of guests for the reception was 199, not 200. She had to order china, linen, glasses. She also had to call Action Rental about what was needed for a twenty-five-person party that evening. There was also a note to call back U-M president Duderstadt's administrative assistant about a dinner at Inglis House in December.

While she was reading the notes and memos, the shaken driver of the bakery van came in.

"I'm sorry," he said.

"Are you all right?" she asked.

"I'm nervous."

"What happened?"

"I was coming back from Fresh Catch. She just pulled out and hit me. I did a three-sixty. Here's the officer's name. The case number."

A voice on an intercom sounded. "Pat, the indexes you ordered are in."

Someone called up the stairs to say the tow truck was across the street with the van and the driver needed "our Triple-A membership card."

"I don't have one," Pooley replied. "It's probably in the van." She put on a coat and hurried across the street. A search of the van's glove compartment turned up nothing.

"It wouldn't be made out to the Moveable Feast," the tow truck driver told her. "Triple A doesn't do that. It has to be made out to an individual."

"My partner would have the membership card. She was the president."

Pooley was referring to Ricky Agranoff, her last ex-partner. Thirteen years ago, there were five partners and a modest idea. The five women who began the Moveable Feast—Pooley, Agranoff, Pat Korten, Barbara Eldersveld, and Alice Whiting—were all faculty wives, all intelligent, capable, socially aware, and (except for Pooley, who was a school board trustee and worked as a paralegal) all, in Eldersveld's words, "looking for something to do and good at entertaining in the academic crowd." As the Feast has grown, the partnership has shrunk, and today the Feast is a prestigious restaurant and catering service with a single owner.

Pat Korten lives today on Block Island with her husband, former U-M art professor Chauncey Korten. "In the beginning," she says, "we were five equal partners. Ricky dominated. She had more of a burning interest in food. And experience. Pat Pooley was good with the business part and personnel. I saw myself as the second person for either of them. We began it because we wanted something to do. We were of an age where women were dependent on husbands. We were of the wrong generation. Just look at what we finally chose to do—cooking!

"In the end, I left because my husband left. Could I have predicted Pat Pooley would end up with the Feast? I remember talking with Ricky once and both of us agreeing that probably the Pooleys would end up with the Feast."

HOLIDAY GIFTS
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Alice Whiting lives in Tucson, where her husband, former U-M professor of political science Allen Whiting, teaches at the University of Arizona.

(The husbands of the "founding mothers" of the Moveable Feast are all high-powered men. Allen Whiting has also worked in the State Department and was at one time consul general in Hong Kong. Pat Pooley's husband, law professor Bev Pooley, is also a well-known local actor. "Kort" Korten was art director of a large New York ad agency before coming to teach at the U-M; Sam Eldersveld, former husband of Barbara Eldersveld, was at one time mayor of Ann Arbor while teaching political science at Michigan. Bernard Agranoff is professor of biological chemistry at the U-M and directs the U-M's Mental Health Research Institute and the Neuroscience Lab.)

Alice Whiting is less surprised that Pat Pooley has ended up with the Feast than that Ricky Agranoff has left it. "Ricky's gone? That's amazing. I never thought she'd leave the Feast.

"I was the first of the partners to go. In 1978 Allen and I went to Hawaii. When I came back, I realized I couldn't go on doing pates, cakes, and bookkeeping. You have to understand, we were five women beyond employment age, and the only way we could get a job was to create one. I enjoyed much of it. Helping Kort put up the walls in the old Kerrytown store. But I didn't enjoy cooking that much, and the amount of work for the amount of money earned was so little. We were working full-time and not even making minimum wage. And if you didn't work full-time, you felt guilty. I just couldn't see spending my life that way. I wanted a paying job. I left the Feast and went to social work school at the university and got an MSW degree. Then we moved to Tucson. In Tucson I do volunteer work." She laughs. "I still don't have that job."

Barbara Eldersveld left soon after Whiting did—less than a year and a half after the Moveable Feast got started. "I could see it was going to be a long time before the Feast could support five owners. And I was the only one who didn't have an income-producing partner [the Eldersvelds had been recently divorced]. I had kids to put through school.

"But it was an exciting time, and it could not have happened without five women. Five women looking for something to do. We got together one evening and each put in two thousand dollars. Ricky and Pat Korten had some catering experience. They had the knowledge level to take risks. But really, we were five who knew nothing. We worked together to figure it out as it happened. We had no knowledge of the food industry as an industry. It was slipping and sliding on the onion peel. Speaking of which—onions, that is—the Feast was the caterer that introduced quiche to the area. My specialities," Eldersveld says with a laugh, "were quiche and Gateau Nancy."

Today Eldersveld is a consultant with the Wayne State Small Business Development Center and the Inventors Council of Michigan. She is, she says, "good at starting things."

Whiting and Eldersveld left in 1977, Korten in 1981, and that left Pat Pooley and Ricky Agranoff, a partnership that lasted until this past October, when Ricky Agranoff, the dominating figure in the Feast—the one with the most knowledge of, experience with, and passion for cooking—left.

"Why did I leave? I couldn't stay on forever. The Feast had got so big, I was managing people instead of food. And it was still and always will be a tough business. Ten-hour days. I'm getting older. Pat is a couple of years younger than me. And then Bernie and I were traveling a lot. He was named an NIH Fogarty Scholar, which meant going back and forth to Washington. It meant being away three months a year. I felt pretty guilty about that. It was time to leave.

"Do I miss it? Of course I do! I miss the creative aspects. The people. It was really a remarkable story. It started back in 1976. Pat Korten and I were sitting around discussing that we ought to do something—a book, food. When the five of us came together, there were other ideas. Alice suggested a title research service, someone else said an antiques store. But then, cooking was something we all knew, and I had a small catering service and my own cooking school.

"We were all friends, through politics, other things. We're still friends—isn't that something? Five women? We met one evening in my house and each of us put in two thousand dollars. Ten thousand dollars—that's what the Moveable Feast got started with. Ten thousand dollars! We used some of that money to buy the counter and store from the Strudelhouse in old Kerrytown.

"We bought the house on West Liberty Street in 1979. Alice and Barbara were gone by then. Pat Korten would go in 1981. After that, it was Pat Pooley and me for eight years. We worked well together. She was a quick study in every aspect of the business. Our husbands' sabbaticals dovetailed. While they were gone, I was here, while we were gone she was there. When the time came to let go, I felt easier leaving with Pat there. I don't know if I would have left the Feast if Pat Pooley wasn't there to look after it. I think about it every day. My son, who's taking a year off between college and the rest of his life, works there now. He's a waiter and helps in the catering. I'm always asking him how the day went—how many no-shows there were for the restaurant."

It's near the end of a long day for Pat Pooley. She's tired but cheerful, despite the awful start with the bakery van.

"We did three caterings today. We got a call from Merrill Lynch in Dearborn to cater a party at the Detroit Historical Museum. That's exciting. Also, here's a black-tie affair in Tecumseh for twenty people. Here's the U of M Business School, G. T. Products, a wedding, another wedding, a Christmas party.

"We had a good day in the restaurant. We can seat a hundred people for lunch

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Main Street Area

Holiday '89

December 1-Midnight Madness, hours 10 a.m. to 12 midnight.
December 10-Children's parade and tree trimming 1 p.m.
December 15-Window display winner announced. Strolling Christmas carolers.
December 22-Late-night stores open until 11 p.m.
Live entertainment-every Friday evening beginning Nov. 25. Strolling carolers and gallery performances.

Visit Santa inside the Holiday Information Center. **Located in the building next to the City Grill. Mon–Fri 3–7 p.m. Sat & Sun 12–4 p.m.**

Photos with Santa **available beginning every Sat. November 26 from 2–4 p.m. or bring your** *own* **camera.**

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Al Nalli Music-317 S. Main
Anneka's Downtown Hair & Company-221 S. Main
Austin Diamond Co.-217 E. Washington
Ayla-323 S. Main
Beth's Boutique-223 S. Main
Bella Ciao-118 W. Liberty
Chelsea Flower Shop-203 S. Liberty
The Earle-121 W. Washington
Falling Water Books & Collectables-213 S. Main
Fantasy Attic-305 S. Main
Fiegel's Men and Boy's Wear-318 S. Main
First of America Bank of Ann Arbor-101 S. Main
Generations-337 S. Main
Hutzel's Ladies Apparel-corner of Main and Liberty
Kiddie-Land-200 S. Main Street
Kilwin's Chocolates-107 E. Liberty
King's Keyboard House-115 E. Liberty
Kline's-306 S. Main
Mayer-Schairer Co.-301 S. Main Street
NBD Ann Arbor-125 S. Main
Republic Bank, Ann Arbor-122 S. Main
Rider's Hobby Shop-115 W. Liberty
Robby's at the Icehouse-102 S. First
Schlanderer and Sons Jewelers-208 S. Main
Schlenker Hardware-213 W. Liberty
Selo-Shevel Gallery-329 S. Main
Seyfried Jewelers-304 S. Main
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Trustcorp Bank, Ann Arbor-100 S. Main
Westside Book Shop-113 W. Liberty
Wilderness Outfitters-333 S. Main

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and for dinner. And I think we were at about seventy percent, which is very good for during the week. Weekends we're full. I've got fifty people working, full- and part-time, in the restaurant, the catering service, at the store outlet in Kerrytown. We started out five women, amateur gourmet cooks, and now we have professional chefs and bakers and managers working for us.

"In August, when Ricky told me she definitely wanted to leave, I didn't know what to say. The Feast was so much a part of her life. She had been the moving force behind it. I said, 'Why don't you go home and think about it again over the weekend? Call me next week.' We talked again next week, and she said it was the right decision, the right time of her life. So now there were options. Should we sell the Feast, or should I try to run it alone?

"Bev and I then did something we hadn't done since our kids were small. We took a camping trip in the UP to be alone, away from distractions, to think this over. There were big financial decisions to be made as well as emotional. We talked. I realized I didn't want anyone else to run it. I wanted the Feast. If Bev had said no, I wouldn't have done it, but he thought I should go for it. At that time, there was a telephone strike in Michigan. I had a terrible time getting through to Ricky, but I finally did, from a roadside phone in the UP. Cars and trucks speeding by. Had she changed her mind? She hadn't. So here I am.

"You remember that Triple-A membership card I couldn't find this morning? The one the tow truck driver said had to be in an individual's name? And I told him my partner probably had it?" She laughs. "I had it in my wallet all the time."

Scenes

Out of gas at the Food and Drug

At the Food and Drug Mart the other day, we came out of the store and encountered a lanky man, a stocky man, and a woman leaning against a tree planter. The lanky man waved a red gas can.

"My car's run out of gas down on Packard. Could you spare a buck so I could get some gas?"

We've run out of gas ourselves at various times in our life. So we dug out a dollar and handed it to him. He seemed surprised at how fast the transaction happened, but recovered fast.

"Could you make it another buck?" he asked. "I'm a Vietnam vet."

Three amigos

There are 285 miles of streets in Ann Arbor, and at least three people are determined to run each and every one. The runners are city attorney Bruce Laidlaw, city parks director Ron Olsen, and district court administrator Bob Randolph. According to Laidlaw, their daily lunch-hour runs average between six and ten miles and, so far, have covered about half of the city. They used to set out from City Hall but now, in order to run the outlying regions and still get back before the end of lunch, they drive to an area and then run.

We asked Laidlaw if his noon running gave him any new perspectives on the city.

He thought about it for a moment. "Some incredibly big houses are going up in Ann Arbor," he said.

Class trash

According to the F.S.C. Paper Company of Alsip, Illinois, Ann Arbor produces high-class trash. F.S.C., which buys about 5 tons of newsprint a month from Recycle Ann Arbor, likes doing so because Ann Arbor citizens know to remove the colored glossy inserts and the white card inserts from their newspapers before setting them out for collection. And this is the reason that F.S.C. is willing to keep buying and trucking the papers even though we're way out of their usual hundred-mile purchasing range.

We asked Larry Domark of F.S.C. if his company picked up old newspapers in other college towns.

"Yes," he said, "we pick up in Champaign-Urbana."

"How do we compare with them?"

"They're good too," he said judiciously. "We also pick up in Grand Rapids. They meet our quality standards. You should also know that Michigan newspapers are supporting us. The *Grand Rapids Press* and the *Ann Arbor News* buy the recycled newsprint back from us. Which makes it a recycling loop. And that's what it's all about."

President Dunderhead?

At the U-M, the preferred word processing program (up till now) is Microsoft Word. As Version 5.0 went into circulation, a lot of staff members shared a moment of quiet amusement.

When the program's spell check is run on any document containing the name of U-M president Jim Duderstadt, it flags his last name as a possible misspelling. Then it helpfully ransacks its memory for any word that resembles the hypothetical misspelling. It's sole suggested replacement is "Dunderhead."

Androids & Vikings

We like reading the phone book, and the other day in the business section we spotted Android Industries, located in Green Oak Township. We rang them right up.

"Android," said the receptionist.

"What do you make at Android Industries?" we asked.

"We assemble car doors," the receptionist replied.

It was a letdown. But we asked hopefully, "Who do you make them for?"

"GM," she said.

One last try: "Do you use androids, or is the work done by human beings?"

"Humans," she said.

"Thanks."

"You're welcome," she replied.

Undaunted, we next spotted Nordic Power, Inc. It was a name with such a Viking sweep to it that we decided to give it a ring.

"Nordic Power," said the receptionist.

"Could you tell me what Nordic Power is or does?"

"You'd have to talk to one of the guys. And they're all at a meeting now."

"Well, couldn't *you* just give me an idea what goes on at Nordic Power?"

The receptionist gave a cheerful laugh. "I haven't the slightest idea."

About an hour later we understood her confusion. We received a call back from John Baardson of Nordic Power, who told us the company (new to Ann Arbor; started in Midland) was in the business of "co-generation. We use and sell waste heat—steam—to industry to produce electricity."

"But what about the name?" we asked. "Why Nordic Power?"

"Oh, that has to do with my Norwegian ancestry," Baardson said proudly.

Jets over the stadium

Festivities before Michigan's November 4 football game against Purdue provided an unexpected thrill for many fans. To mark the seventy-fifth anniversary of the U-M's aerospace engineering department, the marching band was playing music from "The Right Stuff" when suddenly, over the north lip of the stadium, four A-7 military jets thundered into view in a tight diamond formation.

The collective gasp from the audience quickly died out. The jets were bearing straight down on one of the small banner-towing planes that routinely circle the stadium. Only when they cleared the plane and continued across the sky did the crowd breathe an audible sigh of relief.

It seemed certain at the time that we had all just witnessed a near tragedy. But it turns out that depth perception from Fielding Yost's hole in the ground is deceptive. "Obviously, we didn't want the A-7's and the banner planes mixing it up over the stadium," deadpans Mike Wlodychak, a supervisor in the control tower of the Ann Arbor Airport. "The planes were assigned an altitude of two thousand feet and the jets came across at twenty-five hundred feet."

"It wasn't even all that exciting," agrees banner pilot Gary West, who was flying over the north end of the stadium. "I've got twenty thousand hours towing banners. I've seen the Thunderbirds, the Blue Angels. Those jets were well above the planes, five hundred feet at least." ■

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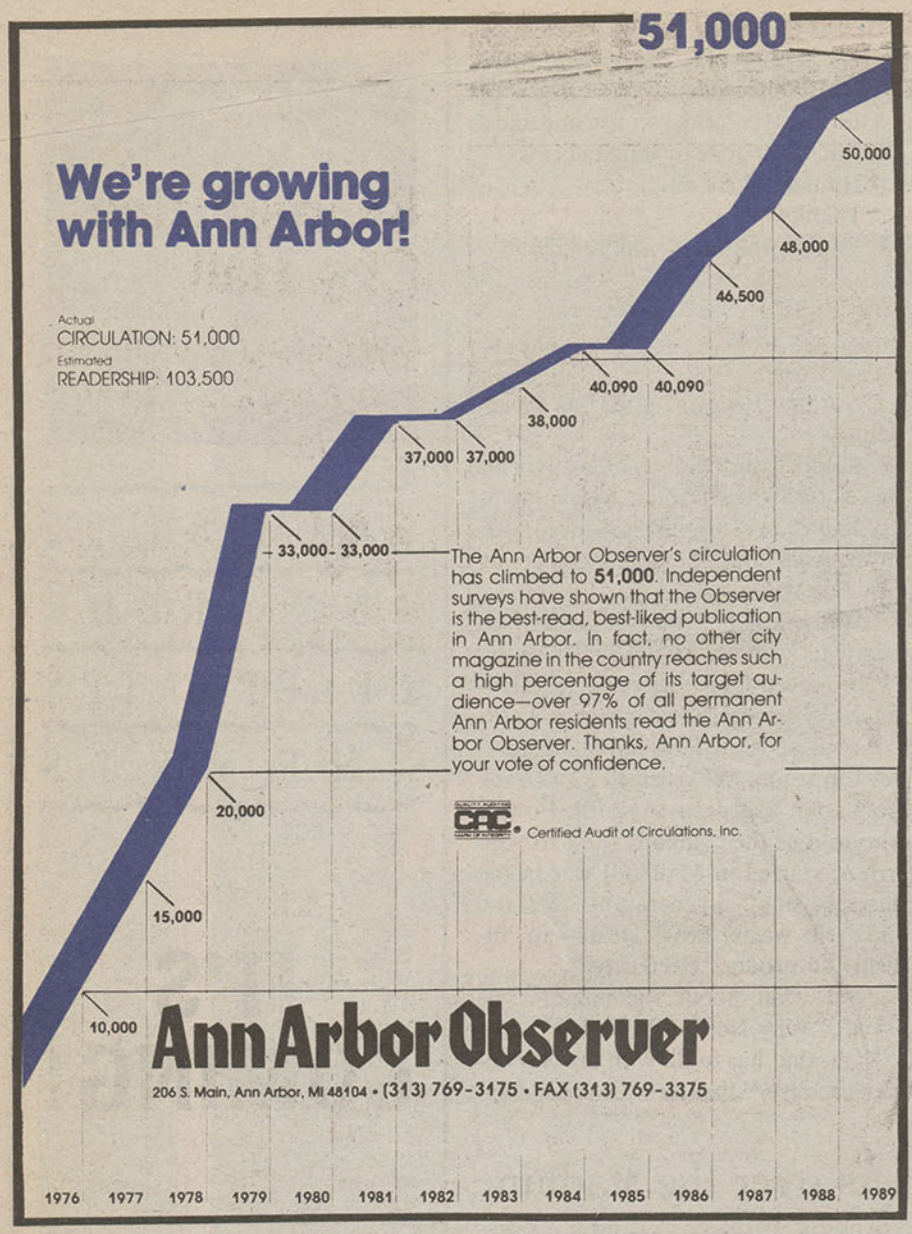
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Why might you not have received your tax bill?

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- You may have assumed direct tax responsibility from an escrow account with your bank mortgage company without notification being forwarded to us in time or at all.

Whatever the reason, to avoid late charges, if you have not received your tax bill by December 11, call us so we can help you.

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Too many trees?

Budget cuts are hurting Ann Arbor's aging urban forest



GREGORY FOX

As the local housing construction boom has driven up tree prices, the number planted has fallen from 800 a year to 250.

In a town that calls itself Tree City, it's not surprising that one of the bigger operations in city government is the forestry division of the parks department. City forester Bill Lawrence supervises a staff of thirteen full-time employees and an $800,000 annual budget—including nearly $200,000 from the Elizabeth Dean Fund endowment—to manage more than 38,000 street trees. That figure represents a 25 percent increase in the citywide population of street trees over the past ten years. "Ann Arbor is one of the few cities that plants more [street] trees than it removes," says Lawrence.

The bad news is that without a sizable funding increase, the forestry division will soon be unable to maintain adequately the city's current street-tree population, let alone keep up with the demand for more trees as Ann Arbor continues to grow. Like most city operations, forestry has been hit by the recent rounds of general fund budget cuts. Forestry lost two employees, including the full-time horticulturalist responsible for the flower beds and ornamental shrubs in sites scattered throughout the city.

But even with these cuts, the forestry budget has grown 17 percent over the past four years—just about keeping pace with inflation. The real problem is that, like a lot of other city government functions, the cost of the services forestry provides has been rising much faster than inflation.

Ann Arbor's skyrocketing forestry costs reflect not nationwide trends but a variety of idiosyncratic local conditions. For instance, the local housing construction boom has driven up the price of the trees the city purchases from a private nursery. A typical "1½ inch caliper" tree (1.5 inches in diameter and 7 to 9 feet tall) has gone up from $15 or $20 in the mid-1980's to $35 today. This inflated cost meant that last year the city planted only about 250 more trees than it removed, well below the net gain of almost 800 a year it has averaged for the past decade.

Local labor market conditions have also hurt forestry, which relies heavily on temporary part-time help to get through its peak summer workload. Forestry pays its temporary employees $5 an hour. Last summer, when McDonald's and other fast food chains were paying as much as $5.50 an hour, forestry couldn't fill all its temporary positions. One result was that the city had to suspend its ten-year-old elm treatment program. By injecting 100 elms a year, the city has been able to reduce losses to Dutch elm disease, which has already claimed all but 600 street elms from an original population of over 12,000. (The block of Charlton between Virginia and Fair is the only remaining elm-canopied street in town.) Suspending the program for a year did save the city's deficit-ridden general fund $4,000, but forestry would probably not have made this cut for such a comparatively piddling savings if it hadn't been short on personnel.

The weather, too, sometimes wreaks havoc with the forestry budget. The winter months are the best time for tree trimming, but forestry crews are also responsible for helping out with the city's snow removal efforts. Thus a snowy winter will seriously impede the annual trimming program. Last winter, for instance, forestry crews trimmed 350 trees in January and 450 trees in March but fewer than 100 trees during a snowy February. The rainy summer of 1989 had a mixed impact on forestry. It mitigated the impact of losing the horticulturalist by reducing the amount of watering needed to maintain city flower beds, but it also stimulated growth in young trees, thereby greatly increasing the amount of trimming that needed to be done.

The biggest long-term contributor to escalating forestry costs, however, is the delayed impact of a local housing construction boom two decades ago. The trees planted in the subdivisions built in the mid-1960's are now reaching maturity, and just like roads and sewers, trees get more expensive to maintain as they grow older. According to Lawrence, a decade ago, these trees could be trimmed in ten minutes by a three-person crew. Now they require forty minutes each from four-person crews equipped with a cherry picker.

As a result, Lawrence reports, the city has been steadily losing ground in maintaining its aging and still expanding forest of street trees. Forestry crews now trim about 3,500 street trees a year—only half the number that should be trimmed annually to maintain the health and appearance of the trees, as well as to eliminate dead branches and other hazards. "Our trimming cycle is below the norm for cities with established forestry departments, partly because we have been able to keep expanding our forest," Lawrence explains. "But we can't continue to expand unless we also increase the amount of care we do. And that means more money."

Even without further expansion of the current 38,000-tree forest, Lawrence foresees an eventual "day of reckoning" in the not too distant future, as more and more trees become unhealthy and hazardous. He intends to present an ambitious street-tree maintenance plan with his 1991 budget request, although he recognizes that chances are slim that the city will be able to find the money to fund it fully. Still, he does hope to get across the message that the city's trees, no less than its roads, represent a major investment whose maintenance requires a long-term financial commitment.

Reorganizing City Hall

Borgsdorf counts on teamwork to do more with less

"When I first took this job," says city administrator Del Borgsdorf, "I promised myself that I was going to return every single one of my phone calls. It was like a mission I had." Borgsdorf is standing in his City Hall office, flipping through an inch-thick stack of pink message slips. "But then you get all these . . . and I find myself going through them to see which people I absolutely have to call."

It's not that Borgsdorf hasn't tried to relieve the demands on his time. November 10 marked the four-month anniversary of city council's approval of his reorganization plan for City Hall. Freeing the hands of the administrator is one of its main goals. He became city administrator in August 1988 and first proposed the plan last April.

"When I came here," Borgsdorf says, "and looked at the way city government here was run, I was somewhere in between shocked and alarmed. Everything was so fragmented, and it seemed like there was so little cooperation between departments. But at the same time, there was clearly so much talent here, so many good people." That abundance of talent, he says, made better organization all the more important.

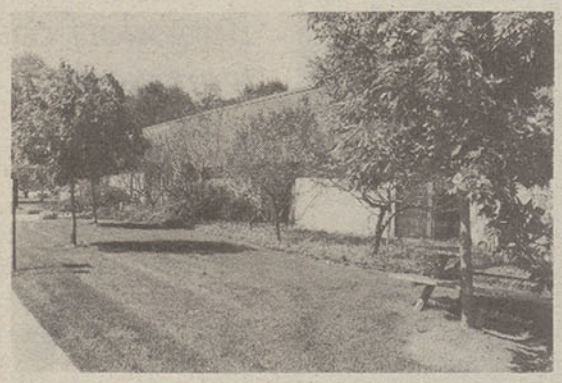
The main innovation in Borgsdorf's plan is a team concept. As the person Mayor Jernigan recently tabbed as the "quarterback" of City Hall, Borgsdorf's responsibility is to move the team—or in this case, teams—smoothly down the field. The reorganization plan is the formation he has chosen to use in that drive, and whether or not it works will go a long way toward determining his success or failure as city administrator.

When Borgsdorf first presented his plan to council, he says, city staffers were much too concerned with the changes he proposed in the hierarchical structure. "Everyone just looked at that chart and tried to figure out how many inches or steps or boxes they were from the top," Borgsdorf remembers, "when they should have been concerning themselves with the other chart, which shows how the team concept is set up. It's essential. That other chart could be drawn and redrawn every year."

The plan divides all the city departments into four teams: public safety services (police, fire, courts, rape prevention); public services (engineering, public works, utilities, etc.); community services (planning, parks, housing, community development, historic preservation); and

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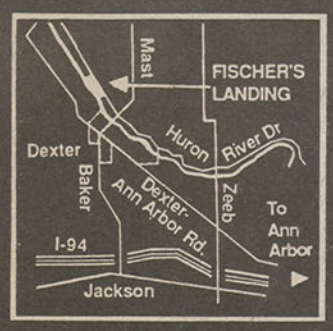
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administrative and financial services (treasurer, clerk, personnel, risk management, etc.). Each of the teams has direct reporting relationships to the administrator and ultimately to the city boards and commissions corresponding to their particular governmental territory.

While Borgsdorf says it's still too early to tell how well the plan will work in the long term, he has already recognized some positive results—and a few negative ones. "Something like housing is a good example," he says. "Let's say the housing director gets a grant to build twenty-five single-family homes, each on a certain-sized piece of land. Where before the director might have done it independently, sticking each house in the middle of each piece of land, now maybe she'll get together with the rest of the community services team. Someone from parks can show them how to place the homes around existing parkland and make them nicer. And planning and community development can show them where to put it and how to get [the plan] approved. An assignment like that takes all these different people and makes a group out of them.

"Before, none of that probably would have taken place. There would have been no reason for those people to have been in the same room together, and it wouldn't have occurred to me to tell the housing director to talk to [parks and recreation director] Ron Olson about it."

Another improvement Borgsdorf has seen is in his assignment function. "At council meetings," he says, "I'll sit there and make notes about what I have to do about what is being discussed and who I should assign it to. Now when I assign something to a particular department, I'm being told by the team that I should just assign it to them, and they will either work on it together or figure out who is the best person to handle it. We can create better, more informed assignments when the people who do the work make the assignment themselves.

"It works the other way, too. Instead of getting memos from building, or parks and recreation, I'm getting them from the public services team or the community services team."

There have also been times, Borgsdorf concedes, when the team structure has allowed some things to slip through the cracks. "That's the tricky part of committees like this," he says. "When you get that cooperation, you lose some of the direct accountability you would otherwise have. It's easier for a group of people to let something slide than it is for one person who is directly responsible for it."

Borgsdorf emphasizes that the plan will change over time, evolving as strengths and needs are discovered. There has been a lot of attention paid to the vacancies that remain in a few powerful spots on the organizational chart: heads of public works, engineering services, finance, and community services.

"But that's another benefit of the team concept," Borgsdorf says. "It's really a talent search, too. As these departments get together, they're able to see where the really strong people are, and who can best do the job. That's why at least some of these jobs will probably be filled by members of the teams. It's a very good way of finding out who is capable.

"For instance, there's one group that's talking about putting [its members] all in one location. Let's say we do that, and then there's one person in the front office who's clearly the office talent. We can let her take over the whole team's front office. Upgrade her position and make her office manager."

Developments like that are just what the plan is supposed to bring about, Borgsdorf says. The team concept is "the backbone of changing the way we do business. It's the way to take an organization of limited resources and create the capacity to focus those resources on the problems as they arise."

What that boils down to in practice is a shaking-out process. Just as the super front office person Borgsdorf described would have her position upgraded, her promotion might make other positions unnecessary. At least part of the plan's "talent search" is aimed at exposing those positions and finding more economical replacements.

"We cut thirty-two full-time positions out of the budget—including fourteen fire fighters and eight from the police," Borgsdorf explains. "You can't do that and then say, 'By the way, I need four new high-level bureaucrats.' Even if it's true, you can't do that—not if you care about productivity and morale. Since we can't add to our current resources right now, we have to revitalize what we have, and that's what this plan tries to do."

City Hall Notes

Camera shy

The main topic at city council's recent two-day retreat was how to improve productivity by fostering better working relationships among council members. The first fruit of that effort is a decision to transform council working sessions, held on alternate Mondays, into informal occasions for council members and city bureaucrats to sort out a common understanding of major issues on the upcoming agenda.

At least for the first month or so, council's "committee of the whole," as the retooled working sessions are being called, will meet in the cozy board room at the AATA headquarters on South Industrial. But the key change expected to help create a relaxed atmosphere is that, unlike regular council meetings, the new-style working sessions will no longer be televised.

Under the watchful eye of an invisible TV audience, many council members acknowledge, they worry more about impressing or reassuring their constituents than communicating with each other. "Everyone had the same idea at once," says Mayor Jernigan. "We're not going to shoot our mouths off if we're on TV."

Despite the TV blackout, however, committee of the whole meetings will remain open to the public.

The pointing finger

A group of residents on Independence Boulevard recently asked the city to close Independence at Powell to prevent speeders from using their street as a short cut between Washtenaw and Packard. When the city transportation department surveyed rush hour traffic on a recent weekday, they counted 202 vehicles at Manchester and Washtenaw and 138 vehicles at Packard and Independence—but *not a single vehicle* that used Manchester and Independence to cut through from Washtenaw to Packard, or vice versa.

These results were similar to a traffic study conducted a few years ago in response to complaints by Burns Park residents about speeding cut-through traffic on Ferdon. Almost all the vehicles found to be speeding or running stop signs were driven by Burns Park residents.

The conclusion for these two neighborhoods seems inescapable: "We have met the enemy, and they are us."

The seat of power

The 1990 campaign season got off to an unexpectedly early—and good-humored—start when realty agent Ed Surovell dropped by during a council meeting in early November. When Surovell strolled into the council chambers and took a seat behind Third Ward councilwoman Liz Brater, Fifth Ward Republican Tom Richardson—who as mayor pro tem was chairing the meeting—pointed to his own vacated seat on the other side of the room and smartly quipped, "The Fifth Ward seat is over here, Ed." A loser in two consecutive Fifth Ward Democratic primaries, Surovell has made it known he intends to run against Richardson next spring—as long as he doesn't have to face another primary challenge.

A bizarre lawsuit

City attorney Bruce Laidlaw has gone to the state supreme court to appeal a lower court ruling that, if upheld, could expose Ann Arbor to a whole series of costly lawsuits. The case began when a car ran through a red light on Pontiac Trail at Barton Drive, causing an accident. A passenger in the other car was injured.

The passenger eventually filed a suit *against the city*, claiming that the traffic light constituted an "intentional nuisance." Her rationale was that an unusually long red light for Barton Drive traffic provoked the traffic violation that resulted in her injuries.

No trial has been held on the merits of her claim, but an appeals court has declared that the principle of governmental immunity does not cover intentional nuisance suits. That means the local circuit court will have to hear the case. If the supreme court upholds this ruling, Laidlaw fears it will open a Pandora's box of litigation whose long-term costs to cities throughout the state will be staggering. ■

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The *Daily* turnaround

Four years ago, the financial situation looked grim for the U-M student paper. But free distribution sent profits soaring.



GREGORY FOX

In 1985, recalls former news editor Tom Miller, the *Daily*'s offices were so decrepit that "the lights were practically falling down."

The early 1980's were lean years for the *Michigan Daily*. It was the only student-staffed paper on campus, and it was cheap—a dime a copy or $16.50 a year by subscription. Yet less than a tenth of U-M's 43,000 students, faculty, and staff were willing to buy it. After a high of 12,000 in the 1960's, circulation was less than 4,000. (Of those, the university bought 1,200 for staff and faculty.) Communications professor Charles Eisendrath, then chair of the Board for Student Publications, says, "the *Daily* was not mattering in the community."

Abysmally low circulation was only one of the problems the *Daily* faced. As the computer age began, staffers still typed all of their stories on Olympia manual typewriters. The ivy-covered red brick Student Publications Building at 420 Maynard (which also houses the *Michiganensian* yearbook, the *Student Directory*, and the *Gargoyle* humor magazine) was badly in need of renovations. Tom Miller, *Daily* news editor from February 1985 to February 1986, remembers the offices with a mixture of nostalgia, amazement, and disgust. "The lights were practically falling down," he says.

The *Daily*'s low circulation hurt ad sales at a time when the *Ann Arbor News*, the *Observer*, and the newly hatched Michigan Money Saver coupon books were providing stiff advertising competition. The university itself provided more competition—for readership if not ad revenues—with the *University Record*, born in the early 1970's when the U-M's then-president Robben Fleming wanted a forum for the administration's view on campus happenings.

The *Daily* lost $31,000 in 1981, $52,000 in 1982, and $76,000 in 1983. After a $10,000 profit in 1984, a huge deficit was projected for the fiscal year ending July 1985. It began to look as if the newspaper, founded in 1889, might not live to celebrate one hundred years of editorial freedom.

One reason the losses were so bad, says Nancy McGlothlin, general manager for student publications and secretary-treasurer to the board, was that the paper's editors—and not its business managers—controlled the budget. The editorial staff, recalls former editor in chief Neil Chase, was "always better at spending the money" than the business staff was at taking it in. McGlothlin recalls the time a business manager gave a budget presentation to the Board for Student Publications, which under Section 13.11 of the U-M Regents Bylaws has financial control of the *Daily*. Questioned about where the figures had come from, she admitted that she had no idea.

The *Daily* lost $31,000 in 1981, $52,000 in 1982, and $76,000 in 1983. "You're going out of business," warned former U-M vice president Jim Brinkerhoff. "You're going bankrupt."

The *Daily* got away with such financial irresponsibility for a while because during better years it had helped to build a huge publications endowment fund. As late as 1984, the fund still totaled over half a million dollars. But the mounting losses alarmed the board. The board is made up of ten members: a nonvoting faculty chair, three members of the faculty elected by the faculty senate; three professional journalists; and three students (two undergraduates and one graduate student), elected by the student government. In its custodial role for the university, the board has "full authority with respect to the assets, budget, and financial affairs of the corporation" and the potential power to reduce or refuse the newspaper's budget. In 1984, the board did just that. Despite the objections of *Daily* staffers and student members of the board, it reduced the *Daily* summer edition, long a training ground for writers and editors, from five days a week to three.

Tom Miller, then news editor, recalls that "there was a real fear that the university would take over." Eisendrath tried to dispel concerns about the board trying to take over the *Daily*, telling the *Ann Arbor News*, "I have no ambition—in any way, shape or form—of running that newspaper. It might be fun to run a metro daily, but it is not my ambition in life to run the *Michigan Daily*." Eisendrath does concede that if things hadn't changed, the paper might have disappeared. He was determined not to let that happen. "We were not going to lose the endowment," he says. "We were not going to lose the newspaper."

On Eisendrath's recommendation, U-M president Harold Shapiro appointed Frederick Currier, a personal friend of Eisendrath's and chairman of Market Opinion Research, to the publications board in the fall of 1984. According to Eisendrath, "Currier is one of the most knowledgeable people about newspaper finance."

In January 1985, then U-M financial vice-president Jim Brinkerhoff told Eisendrath that the endowment fund, for all practical purposes, was less than a quarter-million dollars. This was because the university, which controls the fund's purse strings, had earmarked $250,000, more than half of what remained in the fund, for building repairs and equipment replacement.

The paper's editors—and not its business managers—controlled the budget. The editorial staff, says a former editor, was "always better at spending the money" than the business staff was at taking it in.

At the board meeting in late January 1985, Eisendrath and Currier pushed to strengthen the *Daily*'s business staff, making it co-equal to the editorial staff. The business manager would be in control of the budget. If an editor wanted to increase the size of the paper, or take money for expenses, the business manager would have to approve. Potential advertising representatives—account executives in *Daily* parlance—would be screened more thoroughly and would undergo a two-week training period.

At the same meeting, there was also a discussion of "free-drop"—giving the paper away to boost circulation. Eisendrath scuttled any vote on that issue until the completion of a Currier-directed market survey to find out if advertisers would support a free paper.

But the energetic Eisendrath, a former foreign correspondent for *Time* magazine, underestimated the stubbornness of many *Daily* staffers. At the top of the front page at the time were the words, "Ninety-five years of editorial freedom." As Tom Miller says, "You hear the word tradition a lot around here." To many staffers, the outdated equipment, poor facilities, and student editorial control over not only the content but the finances of the paper were what made the *Daily* unique. To give those up meant betraying both past and future *Daily* staffs. Free distribution meant admitting—if only to themselves—that the *Daily* could no longer compete with the *Ann Arbor News* and Detroit metro papers for coverage

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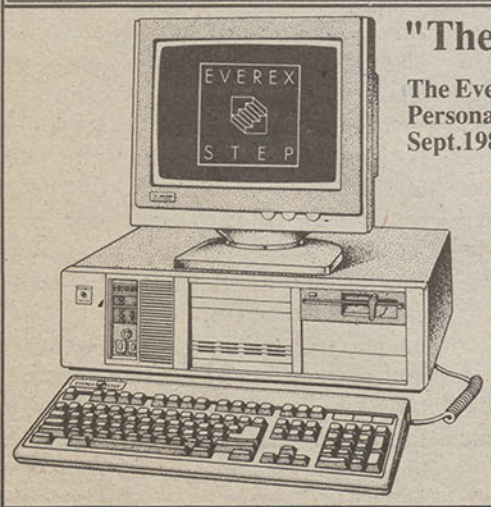
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and readers. In describing the reaction of the *Daily*'s editors to the proposed changes, "hesitance is an understatement," says Eisendrath.

From its inception, people who wanted to read the *Daily* had to pay for it. In 1898, subscribers paid a little over a penny a copy. In 1920, it cost 3 cents. In 1940, it was a nickel, in 1980, a dime. Editors tried to come up with alternative plans, including one plan to raise money through alumni contributions, says Neil Chase, then editor in chief. But, says Chase, who now works in the graphics department at the *San Francisco Examiner*, they realized that it would only postpone the paper's demise.

Unable to come up with alternatives, Chase eventually supported the notion. Most of the editorial staff followed his lead. Free distribution seemed less painful than, for example, increased university control over the paper's editorial policy. At a meeting in February—which Chase wryly calls "the Valentine's Day Massacre"—*Daily* staff members voted 34–7 for free-drop.

Circulation has quadrupled, from less than 4,000 paid copies to 17,500 free ones. It will reach 20,000 next year, only a year behind schedule.

The staff thought it could make the decision independently. The board disagreed. Only after the June 25, 1985, board meeting, after the market survey engineered by Eisendrath and Currier was complete, its results supporting free-drop, did the board vote unanimously to approve free distribution, effective in the fall.

At the same meeting, the board also discussed a proposal to reduce the *Daily*'s publication during the school year from six days to five. In place of a Tuesday through Sunday schedule, the board authorized Monday through Friday publication. This eliminated the Sunday edition, which was the biggest money loser. (Advertisers were reluctant to advertise on Sundays, when student and university traffic was slowest.)

According to 1987–1988 editor in chief Rob Earle, the five-day publication plan bothered student editors as much as the free distribution. It meant that the *Daily* could not report Saturday sports results until Monday morning, a major disappointment, particularly during the football season. Chase flew back to Ann Arbor from a summer internship with the *Washington Post* to argue against the proposal. But, says Earle, Chase's appeal was emotional and lacked the facts of then-business manager Dawn Willaker, who pointed out that the paper had lost $211,000 over the preceding ten years. The board voted, again unanimously, to support a five-day *Daily*.

Based on the marketing survey, a five-year plan was drawn up. Circulation was to be increased to 10,000 the first year, then incrementally after that until it reached 20,000 copies, the "market saturation level," according to the survey.

Following instructions from Currier, a group of *Daily* editors researched the cost of installing computers in the offices. An earlier idea proposed by news editor Miller—hooking up a series of terminals to a central computer—had an estimated cost of $120,000, and it "fell flat" when presented to the board. But when Apple introduced its laser printers, "lights went off" in Miller's head. His plan—buying two laser printers, eight or nine MacIntoshes, and a Zenith for the classified advertising department—would cost less than $100,000. Besides, reasoned Miller, "Macs were becoming people's machines of choice." With the help of the university Computer Resource Center and the Plant Department, the system was installed in the summer of 1985, along with new electrical wiring and new carpeting. The *Daily* turned to state-of-the-art desk-top publishing, eliminating its costly typesetting.

Free distribution began in the fall of 1985. Never before had the *Daily* attempted to distribute so many papers to drop-off points around campus. And although people hadn't been willing to pay for the paper, they were happy to read it free. Demand quickly outgrew the daily supply of 10,000 papers. If you didn't get to campus before ten o'clock classes, notes ex-editor Earle, you didn't get a paper.

The *Daily* lost even more money, $80,000, in 1986, and during that year the board announced another unpopular decision: the summer edition would come out once a week—making the *Daily*, ironically enough, a weekly from May through August. (The *Summer Weekly Daily* continues and there are no current plans to change it.)

U-M vice president Brinkerhoff kept the heat on. At a board meeting in October 1985, he said ominously, "In no way do we want to impede the editorial freedom the *Daily* has always enjoyed . . . but you're going out of business. . . . You're going bankrupt." The next spring, according to board meeting minutes, Eisendrath told the board that Brinkerhoff had told him that "the university would not invest in student publications. The university's philosophy is that we could draw down the endowment until it's gone; at that point, the university would have to decide if it wanted to put any money into the operation, but if it did we would run the risk of losing the editorial freedom currently enjoyed."

The crunch never came. During the next fiscal year, July 1986 to July 1987, the *Daily* began its turnaround. Buoyed by another market survey that estimated its readership at over two people per paper

(many students read it and left it in a classroom for others), advertising revenue, especially from local businesses, increased dramatically. The paper made $51,000 in 1987. In the next two years profits soared: to $125,000 in 1988 and to $128,000 in 1989.

Today, the *Daily* has more money than it can spend. According to Amnon Rosenthal, professor of pediatrics and current board chair, the publications endowment fund has grown to over a million dollars. (The gain is mostly but not entirely from the *Daily*; the *Ensian*, which like the *Gargoyle* and the *Student Directory* is financed from the same fund, has also shown large revenue increases.)

Building renovations have been proceeding at the rate of $100,000 a year. Two new permanent office staff have been added, to provide continuity from year to year, according to current *Daily* business manager David Edinger. Editor in chief Adam Schrager, a lanky twenty-year-old senior, has convinced the board to give his editors a 250 percent raise. The offices, formerly paper-strewn, are a lot cleaner, thanks to the computer screen. Circulation is at 17,500 this year and will reach the 20,000 maximum next year, only a year behind schedule.

This fall, the staff introduced a one-day-a-week second section, Sports Monday, to increase coverage of weekend sports events. That first Monday, the *Daily*, which during its crisis period was rarely more than eight pages except on Fridays, had twenty-six pages.

Only a few years after its threatened bankruptcy, the *Daily* is a thriving, profitable enterprise. These days, the board spends more time allotting money than cutting losses. Still, the newspaper is far from extravagant. News staffers are paid $5 per story and $5 per night worked—"a maximum of forty dollars per month," editor Schrager says. And despite the pay raise he's won for himself and his editors, Schrager receives only $200 a month for working what he estimates to be sixty hours per week. But at last there's money on hand to allow some budgetary freedom.

Recent commitments will expand women's sports coverage and convert the AP wire to feed directly into the computers, saving staffers from having to type in stories that come over the AP wire each night. A group of former *Daily* editors is planing a two-day reunion and seminar next fall in celebration of the paper's centennial. No money has been requested yet, but Thomas Campbell, chair of the group planning the event, hints about asking for funds in the future.

Eisendrath and Rosenthal credit a combination of forces for turning the student paper around. But Adam Schrager is confident that free distribution was the key. "It's obvious that everytime anybody walks into an eight or nine o'clock class . . . they pick up a copy of the *Daily*. Eight to nine out of ten students will just go pick up a *Daily*, and the other person will read over their shoulders. It's been a godsend." ■

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Dec. 1	5–7	St. Thomas Carolers
	7–9	Saline Jazz Band
Dec. 2	12–5	Our Lady Madrigal Singers
Dec. 3	12–3	Our Lady Madrigal Singers
Dec. 8	5–7	Greenhills Brass
Dec. 9	12–5	Our Lady Madrigal Singers
Dec. 10	12–3	Our Lady Madrigal Singers
Dec. 15	4–6	St. Francis School
	5–7	St. Thomas Grade School Carolers
Dec. 16	12–5	Our Lady Madrigal Singers
Dec. 17	12–3	Saline Jazz Band
Dec. 18	4–7	Greenhills Choir
Dec. 19	12–1	Forsythe Middle School Choir
Dec. 20	12–1	Forsythe Middle School Choir
Dec. 21	4–5:30	Greenhills Choir
Dec. 22	4–6	Chelsea High School
Dec. 23	12–5	Our Lady Madrigal Singers
Dec. 24	12–3	Our Lady Madrigal Singers

December Santa Schedule

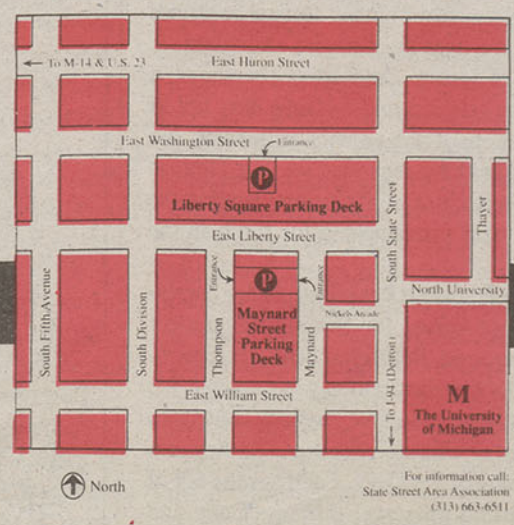
Dec. 1	3–6, 7–10
Dec.2	2–5
Dec. 3	12–3
Dec. 8	4–7
Dec. 9	2–5
Dec. 10	12–3
Dec. 15	4–7
Dec. 16	2–5
Dec. 17	12–3
Dec. 18–22	4–7
Dec. 23	2–5
Dec. 24	12–3

Santa at Jacobson's Children's floor

Dec. 1	5–9
Dec. 2	2–4
Dec. 7 (Family night with Ms. Santa)	5–9
Dec. 8	6–8
Dec. 9	2–4
Dec. 15	7–9
Dec. 16	2–4
Dec. 22	6–8
Dec. 23	12–4

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LS&A's new dean

Edie Goldenberg steps into one of the most powerful jobs at the U-M



PETER YATES

Fall term was the equivalent of freshman year for LS&A dean Edie Goldenberg. Two months into her new job, she seemed as animated as any incoming freshman—and as laden with homework. "It's felt like a very intense liberal arts education," says the new head of the university's largest unit.

A U-M political science professor and director of the Institute for Public Policy Studies (IPPS), Goldenberg, forty-three, is LS&A's first female dean—a fact that she is tired of having called to her attention. "I'm learning how to be dean, not how to be a female dean," she says pointedly.

Certainly, learning how to be dean promises to be a formidable job, even for the "fast learner" that Goldenberg's former colleagues say she is. LS&A has an operating budget of $100 million, a faculty of close to 800, and some 16,000 students—or two-thirds of the university's undergraduates. Included in its sprawl are twenty-four departments, twenty-two centers and programs, five museums, the biology station, and the university herbarium—which Goldenberg, as part of her homework, recently visited for the first time. ("They have," she reports enthusiastically, "the finest collection of Michigan plants and Mexican plants in the country.")

Taking over from the hard-driving Peter Steiner, who held the job for eight years, Goldenberg has served on a couple of powerful university committees, including budget priorities, but she's an unknown quantity to LS&A at large.

Nearly six feet tall, dressed casual-formal in a red corduroy suit topped by a necklace of vividly colored beads, Goldenberg is both animated and cautious when asked about her agenda. She is quick to recapitulate the broad themes of the Duderstadt era: a more ethnically diverse faculty and student body, a curriculum with an increased international and high-tech focus. But she also makes it clear that she intends to be a strong advocate for what she describes as a "seriously underfunded college." She notes that she sent provost Chuck Vest a memo this summer, before she took over, highlighting her college's needs. LS&A subsequently received an increase in base funds. "We have roughly half the students," she says with emphasis, "We certainly don't have half the dollars."

As dean, Goldenberg is the buck-stops-here person for tenure and budget issues. She indicates that she intends to push for increased emphasis on teaching as a criterion for tenure appointments. But she is most expansive about the need to improve the lot of LS&A undergraduates. Her early efforts have ranged from requesting college heads and department chairs to be available for dinner at residence halls (something she herself has done several times) to initiating a comprehensive, year-long study on the undergraduate experience. Encompassing everything from curriculum reform to student counseling, it will be, she says, "the largest study in recent memory."

Goldenberg is clearly committed to being accessible to students—something Steiner was not known for. Medical student and University Coalition Against Racism activist Michael Wilson, who has met with her twice in recent months, says, "I wouldn't have anticipated Dean Steiner even sitting through these meetings with us."

The expectation that the direct, personable Goldenberg would work to build bridges between LS&A students and administrators is one main reason she was chosen, agree people familiar with the selection process.

Goldenberg was one of three finalists out of an initial field of 126; the two others were English chairman Bob Weisbuch and a woman from another university. As director of IPPS for two years before her appointment, Goldenberg was a popular and efficient administrator who impressed colleagues and the central administration by her success in helping a divided unit agree on an agenda for the future. "It was the first time we had as much consensus in our little group since it started," says one veteran IPPS professor.

But in selecting Goldenberg, the search committee bypassed some administrators with considerably weightier credentials. The choice inevitably led to speculation, some of it disgruntled, that Goldenberg's gender had tipped the scales her way. "You've heard of diversity and the Michigan Mandate, and this is an expression of it," says one LS&A faculty member close to the proceedings.

Several search committee members scoff at this speculation. "She'd have been on my final list if she were a white male," said committee member and astronomy professor Douglas Richstone, who said he was swayed by Goldenberg's "remarkable grasp of a wide variety of issues facing the college."

"As God is my witness, we went by talent," proclaims committee chair and geology professor William Kelly.

Goldenberg's former IPPS colleague, economics professor Paul Courant, agrees. "She's an extraordinarily capable person," he says. "She is straightforward, reliable, and a terrific listener. She makes up her mind and does exactly what she wants to do."

In some measure, Goldenberg is used to breaking ground. She grew up in East St. Louis, Illinois, the youngest of four and the first Ph.D. in her close-knit family. (Her father is a retired civil engineer, her mother a housewife.) She went to MIT, where she was the first female political science graduate, and received her M.A. and Ph.D. from Stanford. She joined the U-M faculty in 1974, and except for a stint with the federal government, she's been here ever since.

Goldenberg, who is single, enjoys some conventional interests (swimming, hiking) and some quirkier ones. One of her goals is "to visit all the national parks. I've made a pretty good dent in those." She also wants to participate in a national cross-country Land Rover rally in 1992. "It will go from Halifax to Alaska in a large convoy," she says.

Goldenberg has built a solid if not spectacular reputation in her specialties (she's published two books and several articles) of American electoral politics, politics and the media, and bureaucratic politics. More relevant to her new job may be her three years as a consultant and administrator in Washington, D.C. (1978–1981); working in the U.S. Office of Personnel Management, she was chief of a division that evaluated the results of a major overhaul of the federal civil service.

Goldenberg is unassuming about her preparedness for her demanding new job. "What can I say?" she says. "I do come to the job with, I think, a fair sense of reality about how big this place is, how complicated it is. I'm trying to bring myself up to speed as fast as I can."

"We owe you one"

After a salary equity study, the U-M pays up

It was sort of like the university saying, 'We owe you one,' " says a female U-M editor. She was one of 539 employees who received a salary adjustment this past September after a campus-wide salary equity study.

The study evolved out of pressure from the U-M Association of Black Professionals and Administrators. Association member Archie Andrews, the U-M's associate director of housing, says the group had "serious concerns" about whether their members were getting a fair shake. Assistant director of personnel Ed Hayes and a fourteen-member steering committee (including Andrews) looked at four nonacademic job classifications: Professional and Administrative (P&A), Technical, Office, and Allied Health. Relying on a common form of statistical analysis called a regression model, they screened a total of 11,062 employees for salary shortfalls associated with race or gender. (Neither one, of course, is supposed to have any bearing on the pay of U-M employees.) The study found that in three of the four catagories, race or gender were, in fact, statistically significant predictors of salary.

When there was statistical evidence of race or gender bias in a category, the model recalculated salaries for all employees based on those paid to the most favored group—usually nonminority men. Those predicted salaries were then compared with employees' actual pay. In all, 858 women or minority group members—and fifteen white male clericals—had salaries at least 10 percent below the model's predictions.

Those employees, the Equity 800, were never told that they had been singled out by the study (see below). Instead, their names were forwarded to their unit managers for salary reviews.

Highlights of the study:

• Three-fourths of the Equity 800 are low-level (grades 1–11) P&A employees. Both race and gender were significant predictors of salary in this group, with the bias in favor of nonminority men. Out of 4,537 employees screened, 651 women

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and minority group members were identified for salary reviews, and 236 received raises.

- The next largest group of "outliers" are in high-level (grades 12–20) P&A jobs. Gender, but not race, was a significant predictor of salary in this group. Out of 839 individuals screened, 113 women were reviewed, and 42 got raises.
- Men also did better among Technical employees. A total of 73 women in the 501-employee group were reviewed, and 14 got raises.

Sims, a longtime advocate for black and female employees, did criticize the free rein unit managers were given in determining whether to make equity adjustments. In a place as decentralized as the university is, it is predictable that responsibility for adjustments would be left to individual units. But, says Sims, "from people I talked to, very little information [about the study] was passed on." Echoing this frustration, a U-M Hospitals employee who suspects racial discrimination said that when she asked her supervisor if she was an outlier, her supervisor asked suspiciously, "How did you know about the study?"

EQUITY RAISES

Job Family	Employees	Favored Group(s)	Pay Raises		
			nonfavored group(s)	favored group(s)	total
PA 1-11	4,537	men, nonminorities	236	83	319
PA 12-20	839	men	42	16	58
Technical	501	men	14	9	23
Office	3,753	women	5	134	139
Allied Health	1,432	none	—	—	—

The U-M distributed almost $1 million in raises this fall after a campus-wide review of nonteaching, nonunion staff found correlations between race, gender, and pay. Except in the Allied Health job family, pay reviews were done for anyone whose salary fell 10 percent below a statistical model's predictions—even if they didn't belong to an identifiable nonfavored group. About a third of all those reviewed received raises.

- The Office category was the only one to find a gender bias *against* men. It's a sign of how overwhelmingly female this category is, however, that out of 3,753 office employees, just 21 men were identified for review. Of those, 5 received raises.
- None of the Equity 800 came from the Allied Health category. Neither race nor gender was a statistically significant predictor of pay rates in this group. Assistant personnel director Ed Hayes said he was not sure what caused the difference, but one possible explanation was that the committee had altered its methodology slightly to accommodate differences in the way the hospital-based Allied Health jobs are classified compared to other parts of the university.
- In addition to the Equity 800, another 849 employees in "favored" groups were identified as having salaries 10 percent below predicted levels. They were also reviewed, and 242 received raises.

Results of the study, while interesting, are difficult to interpret, committee members agree. For one thing, little comparison data was available: the university has done only two such salary equity studies since 1971. For another, limitations in the statistical model (it didn't, for example, include data like job performance and detailed work history outside of U-M) made everyone who was involved with the study cautious about reading too much into it. Steering committee member Joann Sims, business manager at U-M Dearborn, says, "It was not a sure shot. But with the tools we had to work with, I'm satisfied."

In response to such criticisms, U-M personnel director Jim Thiry points out that the study was publicized in the *University Record* and that employees were invited to "self-identify." (Few did.) He also points out that the university's executive officers reviewed the managers' decisions. To have "broadcast" the list, he says, could "generate perhaps unnecessary concern." He notes, "We're really relying on the judgment of the operating unit to handle this in a fashion that makes sense to them."

If the salary equity study was at best a limited means for exploring the complex issue of salary discrimination at the U-M, the effort did shed some light on possible defects of the system. Among the steering committee's recommendations: establishing a more consistent starting salary (a special concern among lower-level female P&A's); holding unit managers more closely accountable for the salaries they set; and having across-the-board job performance evaluations (which now are spotty). The central administration is reviewing the recommendations, but has not yet made any decisions on them, according to Mary Ann Swain, associate vice-president for academic affairs.

More frequent equity studies were also recommended. "We all feel this should be done more than once a decade," says Archie Andrews.

Committee member Barbara Murphy says that the study shows that the U-M still "has a long way to go." But Murphy, who participated in the first study back in 1971, is pleased at what she sees as a change in attitude on the part of the U-M personnel department. "Seventeen years ago, we [the review committee] did it from an adversarial point of view," she says.

"Ed Hayes and I were at each other's throats. This time around, we worked together like colleagues."

The Perils of Princeton

A rocky start is smoothing out for Harold Shapiro

Harold Shapiro did not enjoy much of a honeymoon period at Princeton University, according to a September story in the *Chronicle of Higher Education*. But the rocky relationship between president and institution appears to be smoothing out.

The former U-M president took the reins of his Ivy League alma mater in January 1988. But Shapiro had scarcely settled into his new duties before he was being criticized for his aloof administrative style and his handling of university budget cuts. The impression of deep discontent was reinforced by a student sit-in at the administration building and by the abrupt resignation last spring of four tenured English professors, including the chairman of the department.

Shapiro's problems may be traced in part to the oversized shoes he had to fill. His popular predecessor, Bill Bowen, had been viewed as personable and very accessible by much of the campus, and he stepped down at the conclusion of a tremendously successful fund-raising campaign that had raised expectations of expansion in many departments. Shapiro soon put the brakes on the feelings of momentum, saying that expectations went far beyond actual financial capacity. One history professor summed up the faculty's confusion for the *Chronicle*, saying, "Coming from feeling we were the rich university who could do everything, we were now being told we were poor and couldn't do anything."

It's also possible Shapiro had some unrealistic expectations of his own. U-M acquaintances knew him as a shy, reserved person who liked his privacy. Says a U-M professor who knew Shapiro well, "He thought he'd teach, do some research in a place that wasn't so political. I always wondered what place he was talking about."

The turning point at Princeton may have come last spring, with the student sit-in and a faculty meeting at which English chair Emory Elliott angrily challenged the administration about its budget cuts, to resounding applause from his colleagues. Later that month, according to the *Chronicle*, Shapiro publicly apologized for "unnecessary confusion and anguish" over the budget, and took the blame for poor communication.

The past semester has been quieter and, by most accounts, happier. Says John Young, editor-in-chief of the student newspaper the *Daily Princetonian*, "There's been a conscious effort on the part of the administration to improve their image." Shapiro reportedly has followed up on his apology by making himself more accessible. And the Princeton faculty appear to be learning to appreciate the ethical and intellectual rigor that underlie his superficial chilliness. "He reads books," one approving Princeton professor told the *Chronicle*, "if you can imagine such a thing for a university president these days."

U-M notes

Henry Johnson moves on

The new year means a new job for Henry Johnson, longtime vice president for student services. In January, Johnson will be stepping into a newly created vice presidential position, as yet unnamed, in external relations. Johnson and U-M spokesman Walt Harrison say that he will work with "constituency groups" throughout the state, such as the alumni and the state legislature.

Johnson strongly denies an impression among some faculty that the Duderstadt administration wanted him removed, and says that he himself requested the change. "I've been here seventeen years," says Johnson. "I like the idea of a new challenge."

Whoever takes Johnson's place will have to grapple with everything from racial tensions to drinking in dorms to keeping an eye on troublesome groups like the Michigan Student Assembly, whose sloppy financial accounting procedures led to confrontations with the regents last summer. "I can't imagine anyone actually wanting that job!" exclaims one veteran LS&A departmental chair. Harrison says that a search will begin soon for the new VP.

Calling all alumni

One of the U-M's distinctions is that it's got one of the largest alumni populations of any university in the country—almost 360,000 to date. Another Guinness-record-type fact: an astonishingly high 90 percent of all students who have *ever* graduated from the U-M, founded in 1817, are still living.

The Office of Development says that the figure isn't perfect: record keeping in the nineteenth century was extremely spotty, and there are at least 50,000 U-M grads who can't be located, at least so far. But the numbers make sense in the context of the university's mind-boggling growth since World War II. "We're cranking out some eight to nine thousand brand-new alumni every year," explains Bob Korniski, one of the office's main number crunchers. In contrast, Korniski points out, back in 1925 the university produced only 1,258 alumni. And in 1841, U-M held its first classes in Ann Arbor with exactly seven students. ■





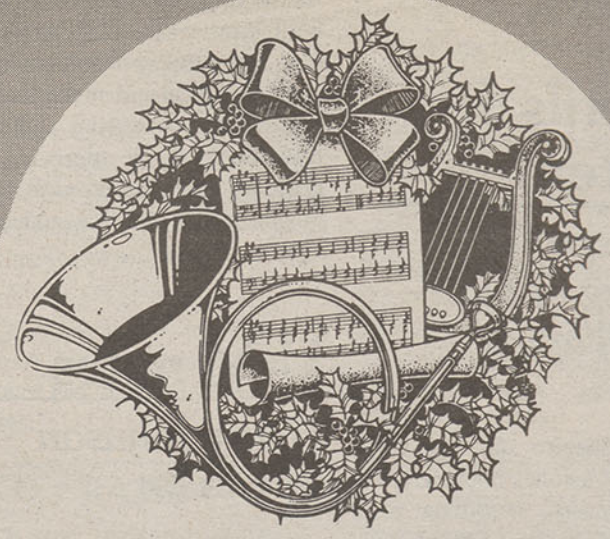
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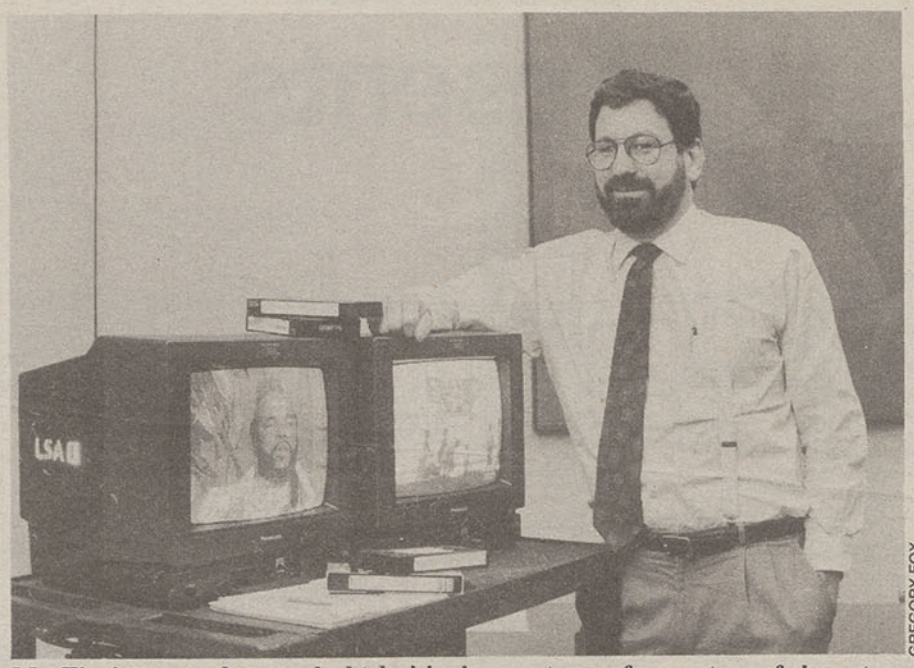
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WASHTENAW COMMUNITY COLLEGE

TV, boxing, and the American community

Jimmie Reeves explains the link between Joe Louis and Bill Cosby



GREGORY FOX

Mr. T's rise to stardom marked television's acceptance of a new type of character. But the failure of "Frank's Place" suggests audiences still aren't ready for a show that scrutinizes white society from a black perspective.

"I was raised in a small West Texas community that was essentially segregated," says U-M communications professor Jimmie Reeves. "The first positive images I encountered of African-Americans were from TV." That first image—of Bill Cosby in the 1960's series "I Spy"—"challenged the prevailing stereotypes" in many communities, says Reeves, who has studied the way black characters have been integrated into the "cultural system" of television. Cosby's starring role, he says, was part of a continuing process in which TV "negotiates" meaning with its audience, sometimes affirming and sometimes challenging its cherished beliefs.

Reeves has more than a scholarly interest in television. He's been intrigued by the links between culture and individual values ever since grad school at the University of Texas in the late 1970's. Growing up in Abernathy, Texas, and studying at the Virginia Military Institute, "I thought I would enjoy the warrior's life," Reeves recalls. "I was pretty well brainwashed by the vision of masculinity as the isolated Renaissance man, the leader of other men.

"I was a boxer at the time, too. I liked the idea of being the man other people were frightened of. That's [true] of a lot of people in West Texas."

It was only when he became disillusioned with military life and started grad school that he began to think about the importance of culture—including TV—in shaping his and other people's values.

It's significant, Reeves says, that Cosby's character was "non-threatening"—a graduate of Temple, a Rhodes scholar, and a language expert. Black characters in subsequent 1960's shows like "Mission Impossible" and "The Mod Squad" also were carefully scripted to represent mainstream values, he says.

"In order to break that barrier, the first people had to come across, carefully constructed, as a non-threatening image," Reeves explains. "You bring in the 'other' encoded in some sort of form that doesn't [threaten] in any extreme way."

The cautious introduction of the first black characters on TV, Reeves says, mirrors the gradual acceptance of black boxers decades earlier.

The first black to win the heavyweight boxing championship, in 1908, was Jack Johnson—a flamboyant figure who mocked his opponents and scandalized white society by marrying three white women and having affairs with others. Riots and lynchings would follow some of Johnson's victories, and Congress banned interstate transport of fight films, fearing that Johnson victory clips were too incendiary.

Eventually, Johnson was sentenced to jail, in what many consider a sham trial, for transporting a female across state lines for immoral purposes. What really upset white society, Reeves says, was that the woman was white.

After Johnson, "a black boxer couldn't get a shot at the title," Reeves says. There wouldn't be another black heavyweight champ for more than two decades, until Joe Louis won the championship in 1937.

"Joe Louis got his shot essentially by adopting a non-threatening persona, a persona where he accepted many of the traditional values and essentially talked the same game as the white boxing establishment," Reeves says. According to Chris Mead's book *Champion*, Louis's managers actually spelled out rules for his conduct that were reprinted approvingly in many newspapers.

"He was modest to a fault, he attributed his abilities in the ring to God-given talents, and in contrast to Jack Johnson, he studiously stayed away from white women," Reeves says. Louis eventually came to be a hero to mainstream America. When he knocked out German boxer Max Schmeling in 1938, says Reeves, he "came to stand not only for a black boxer but [for] an American versus a German during that period."

Three decades later, the acceptance won by Joe Louis was broadened by a far more controversial boxer: Muhammad Ali. Ali took the inoffensive Louis image and inverted it, Reeves explains. In his early days, Ali deliberately cultivated a controversial and boastful persona that established him as a superstar outside the ring and brought "boxing into the multi-million dollar purse age.

"In his biography, Ali talks about how he can remember going to a gym and watching two very good, competent boxers beat each other to a pulp, with hardly anyone caring who won and who lost," Reeves relates. Then, before a match in Las Vegas early in his career, something clicked.

"In the pre-fight weigh-ins, where [Ali and his opponent] had a press conference, Gorgeous George, the wrestler, kind of burst in and interrupted everything and ripped the microphone away from the emcee," Reeves relates. The wrestler then announced to his stunned audience "that if this fellow he was wrestling that night beat him, he would cut all his hair off.

"The night before his own fight, [Ali] went to see the Gorgeous George wrestling match. And it was packed with people who *did* care, who wanted to see Gorgeous George lose and have to shave his head or whatever.

"It was at that moment that [Ali] understood the dynamics of hype and the dynamics of getting people to come to the sport and care about the outcome, even though they may be rooting against you," Reeves says. "There's some reason to suggest in the early Sixties that Ali's 'I'm the Greatest' routine [which included, for example, boasting that he would knock an opponent out in a specific round] was just as contrived and constructed as Joe Louis's careful image that *didn't* offend people."

Later, Ali made what Reeves believes were sincere decisions—his conscientious objection to being drafted into the Vietnam War and his conversion to Islam—that made him, Reeves says, "an icon of turmoil. He was probably—my guess is—one of the most hated men in America during that period. I can remember hating the guy because I didn't think he was a good American."

Reeves's opinions on Ali, like those of many others, changed as his political views changed. The "legitimization of Ali took place in the Seventies," he says, when Ali returned to the ring and when people began to view his anti-Vietnam stance as courageous rather than cowardly.

Just as the belated acceptance of Ali signaled a broadening of cultural boundaries, Reeves argues, a similar expansion occurred in TV race relations in the mid-1980's with the character of Mr. T. If Cosby was TV's Joe Louis, Mr. T was its Muhammad Ali. Mr. T was "too threatening to common sensibilities," Reeves says, to have been accepted fifteen years earlier.

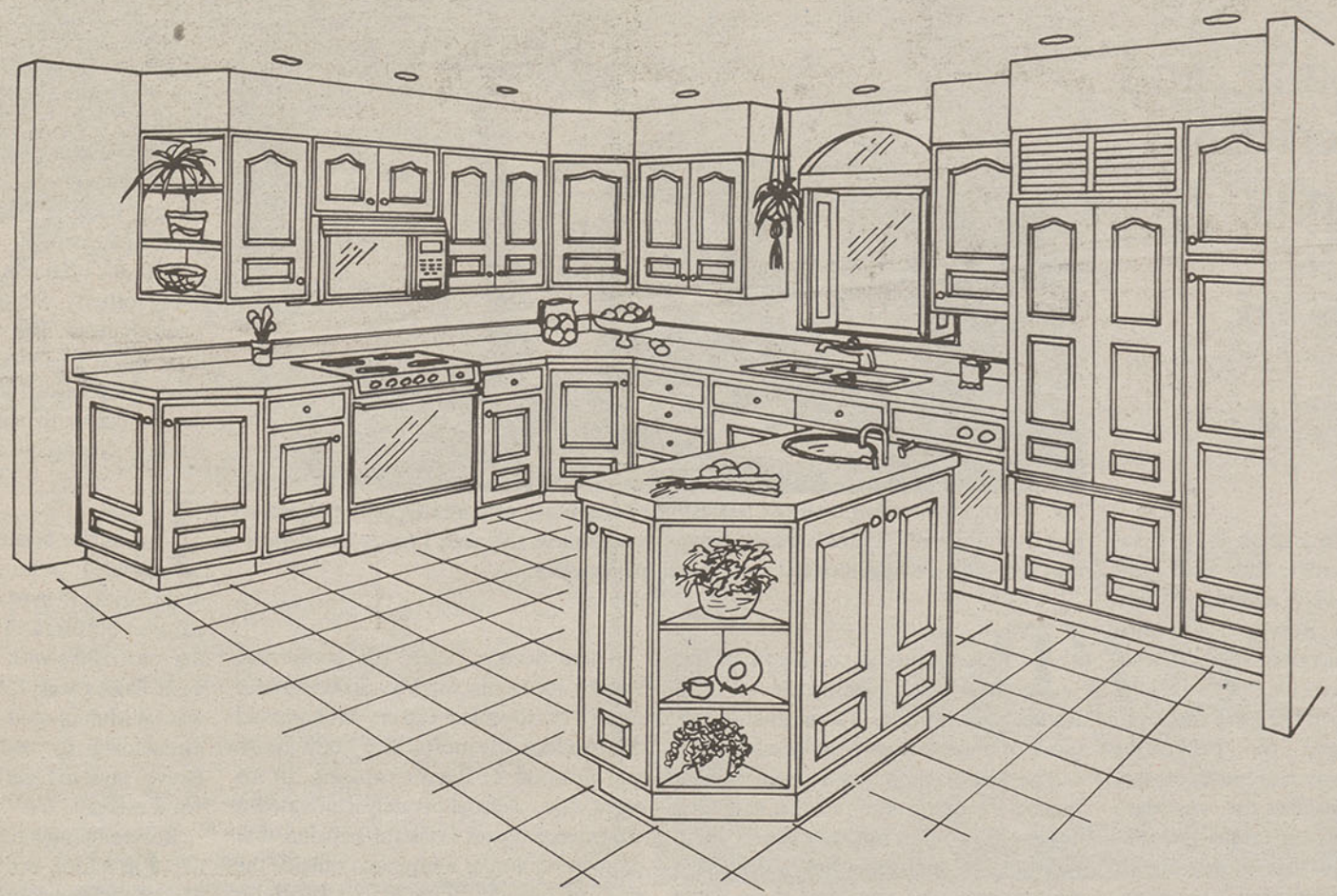
Reeves acknowledges that some dismiss Mr. T as a fool. But he contends that Mr. T's rise to stardom signaled television's acceptance of a new type of character.

A big, burly man who reportedly wore twenty-three pounds in gold chains around his neck, Mr. T had a persona very derivative of Ali's. That's not surprising, Reeves says. Before his stardom he was, in fact, a bodyguard to Ali, and his big break came with his role as an intimidating boxer—Sylvester Stallone's opponent in "Rocky III."

In a paper on Mr. T, Reeves writes that he "baited and intimidated interviewers," condemned white domination of society, advocated education as a way to solve many problems facing blacks, and criticized welfare as a way white society keeps blacks oppressed. On screen, he was not only a physical threat, but a sexual one, Reeves writes. Early in the film, he "insults Rocky's manhood and suggests Rocky's wife come make love with a 'real man.' " Stallone, Reeves suspects, may have been referring back to Jack Johnson when scripting Mr. T's role.

Mr. T subsequently went on to star in television's "The A Team." His TV character—nicknamed B.A. for "Bad Attitude"—was similar, except that the sexual component was taken out. "He's made pretty much close to a eunuch in 'The A Team,' " Reeves says. He later became even "safer" with the marketing of a Mr. T cartoon, Mr. T cereal, and Mr. T dolls, says Reeves, who has a Mr. T pine-scented car freshener in his office. Nonetheless, "for a period there, he did activate many of the same sort of controversies and powerful meanings associated with Muhammad Ali," Reeves believes.

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"You can see the same sort of movement from, let's say, Joe Louis to Jackie Robinson to Muhammad Ali in the sports arena that you can see in television entertainment programs when you move from someone like Bill Cosby in 'I Spy' to the African-American character in the 'Mod Squad' to Ron Glass's character in 'Barney Miller,' and ultimately to Mr. T," Reeves argues.

Citing a theory of Michael Pollan's, Reeves says that two basic types of comedies have been "in sort of competition on American TV."

One strain, he says, is the "Amos 'n' Andy tradition"—essentially "a white man's vision of what black culture is all about—like you have J.J. [a character in "Good Times"] running around saying, 'Dyn-o-mite,' that sort of thing."

The other strain is "assimilationist," which "gets around these stereotypes but does it by stripping characters of every trace of ethnicity, heritage, and difference," Reeves says.

" 'The Cosby Show,' which deals mostly with 'Leave it to Beaver' sort of concerns," is a good example of the assimilationist strain, Reeves says. "It's a show very appealing and non-threatening to white audiences." Columnist William F. Buckley "has even been quoted as saying that if anybody needs evidence that we've achieved racial equality in our society all you have to do is look at the top-rated show—that's the Cosbys," Reeves says.

Reeves was far more excited about the short-lived series "Frank's Place." It was about a black professor, played by Tim Reid, who returned to New Orleans to run his late father's restaurant. The show fell into neither of the two strains—which perhaps explains its untimely death.

Reeves and fellow communications professor Richard Campbell wrote a paper on the show and organized a seminar on it last winter. Its significance, they believe, is that instead of using white society as a lens for looking at black society, "Frank's Place" used the black community as a filter for examining white society.

" 'Frank's Place' succeeds in inverting the cultural orientation of TV comedies in the 'Amos 'n' Andy' tradition," they write. "Wealthy tycoons from New York City, Southern belles from Mississippi, obnoxious tourists, fast-talking booking agents, self-important restaurant consultants—all stopped in at the restaurant to be measured against the values of this place." They quote Harvard psychiatrist Alvin Poussant, who consults for "The Cosby Show," as calling "Frank's Place" "the first black show since 'Roots' to take black culture seriously."

Despite its critical acclaim, the show lasted only a year. "Clearly not enough middle-class white folks watched or even knew about the program," Reeves and Campbell acknowledge. One key reason, they believe, was that it ran "too far afield from the security of Middle American tastes and values." Its fate was foreshadowed, they note, in a line from the show itself: "Very, very square white people never heard of it." ■

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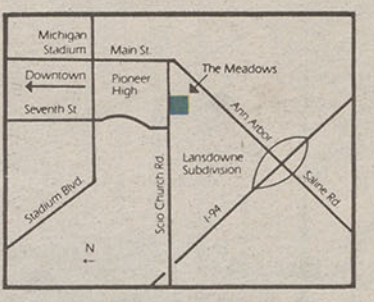
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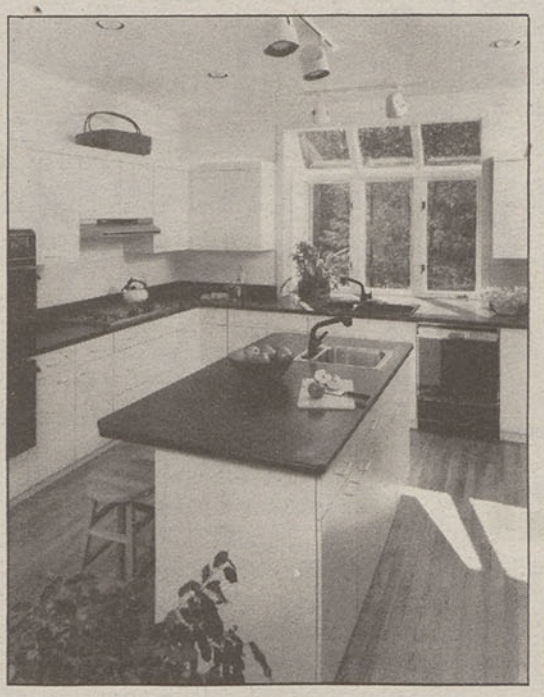
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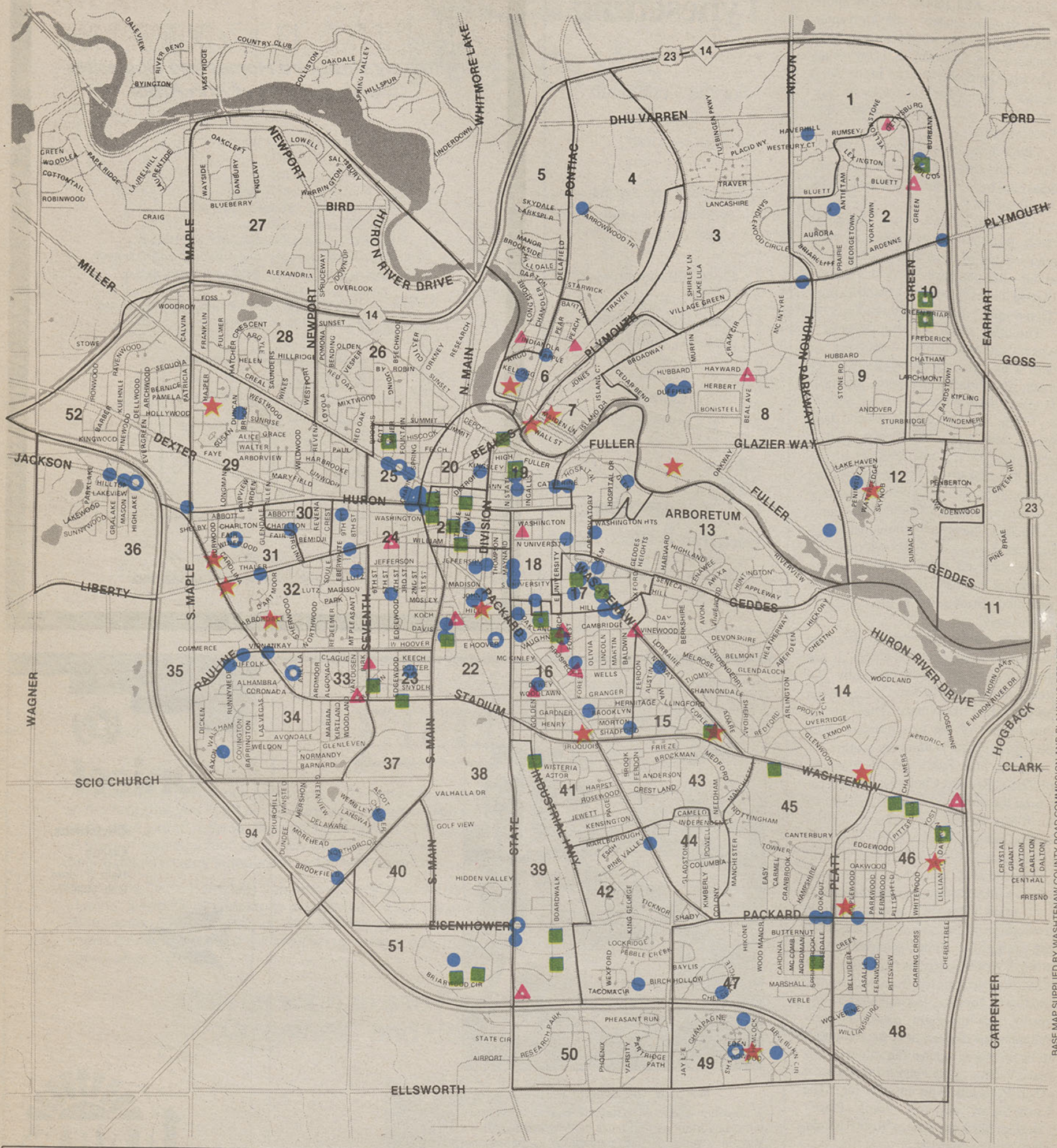
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- Attempted Vehicle Theft
- Robbery

These are the major crimes and attempted crimes reported in Ann Arbor during October. The symbols indicate the location *within one block* of all burglaries, vehicle thefts, sexual assaults, and robberies.

Neighborhood Watch block captains are notified promptly of crimes within each numbered area. To take part, call Neighborhood Watch at 994-2837 (Mon.-Fri. 9 a.m.-4 p.m.). If you have information about a crime, call Neighborhood Watch or the anonymous 24-hour tip line at 996-3199.

OCTOBER CRIME TOTALS *(includes attempts)*

	1989	1988
Burglaries	95	103
Sexual Assaults	19	13
Vehicle Thefts	29	53
Robberies	16	25

A worrisome new drug reaches Michigan

Will ice supplant crack?

It started in Hawaii. Like daybreak in reverse, it has been moving eastward, making landfall in Los Angeles and San Francisco, moving into Arizona and Texas, and spreading closer to the Midwest. It is crystal methamphetamine, called "crystal" or "ice" or "crystal meth" by those in the know, and social workers and narcotics investigators who have witnessed its effects say ice has the potential to make crack cocaine seem tame in comparison.

Reports of the spread of crystal methamphetamine have filled recent newspaper articles and television newscasts, especially in southeastern Michigan, where crack's effects are so apparent. While there is no hard evidence that ice has made its way into Washtenaw County, there are indications it is getting close.

Improving the tracking of drug trends like this one was one of the reasons for the consolidation of narcotics investigations that spawned LAWNET (Livingston and Washtenaw Narcotics Enforcement Team), the state police agency that handles drug cases in the two counties. Detective Lieutenant John Korzek says LAWNET is unaware of ice making its way into this area, but he says the drug is really nothing new.

"Methamphetamine has traditionally been called crank, and it's been around for the last ten years or so," Korzek says. LAWNET has not busted any of the clandestine laboratories that produce the synthetic drug, but they have received intelligence reports of the labs' existence near here and have found crank being mailed into the area from out of state, usually from California.

Bill Coonce, an agent with the federal Drug Enforcement Agency in Detroit, also is aware of ice coming east. "We haven't seen any of it to speak of here in the Detroit area," he says, "but there seems to be some in the western part of the state. There was just a seizure of about a pound of it near Lansing." The raw materials in ice manufacturing are ephedrine, red phosphorous, and hydriodic acid, Coonce says, "and with a small investment of a few hundred dollars someone with a few lab skills could make a pound of the stuff that would be worth from six to ten thousand dollars on the street."

The delay of ice's arrival isn't exactly cause for celebration. Just as an extremely ruthless and well-established powdered cocaine business has kept crack from sweeping into Chicago, Coonce thinks the main reason ice has not hit Detroit yet is the prevalence and ready availability of crack there. "This is just a hard market to break into," he says.

"Ice is just the result of a process that brings it into a more crystallized form of crank," LAWNET's Korzek says, adding that he has heard its effects can last up to twenty-four hours—far longer than the ten- or fifteen-minute rush associated with crack. While that refinement makes it easier to smoke methamphetamine—as opposed to snorting or "tooting" it like "poor man's cocaine"—Korzek points out that smoking crank is possible, too. "Historically, any drug can be smoked. Cocaine, PCP, heroin. In Vietnam, they used to put heroin into their cigarettes. Smoking is just a way of getting the drug directly into the bloodstream through the lungs."

When ice does reach LAWNET's jurisdiction, Korzek says the agency will act accordingly. "Our job is to investigate the drugs that are out on the street," he says. "Whether it's cocaine or PCP or LSD or this new stuff, we just respond to what we know is out there. Everything I've heard about ice makes it sound like it can really be devastating."

The DEA's Coonce agrees. "From what we know, crystal methamphetamine produces severe paranoia and hallucinations that can be extremely damaging, even more so than crack," he says. "Just put red phosphorous and ephedrine together and you can take paint off of walls. It never ceases to amaze me what these people will put in their bodies."

Still more B&E auto

People just aren't taking the hint

In June, we took a look at larceny from motor vehicles ("The rise in B and E auto"), quoting detective Steve Hill's advice: "If there's one message I'd like to get across to everybody, it's not to leave anything in their cars that they care about losing."

Based on criminal activity since then, it appears people have not bothered to heed Hill's warning. Lieutenant Dick Cygan, who heads up the AAPD's criminal surveillance division, reports that B & E auto rates have continued to soar since June. This fall, Cygan says they've been occurring "at an unbelievable rate. I don't know what's going on, but someone is really ripping off the cars in this city."

Detective Greg Stuart, who investigates many of the B & E auto cases, adds that "it's happening all over the city, not in one specific area. The people we've arrested have been mostly young adults, some juveniles, and they're from all points of the compass: Dexter, South Lyon, Willis, coming in from Detroit, and some of our own Ann Arbor people. It's very widespread." ■

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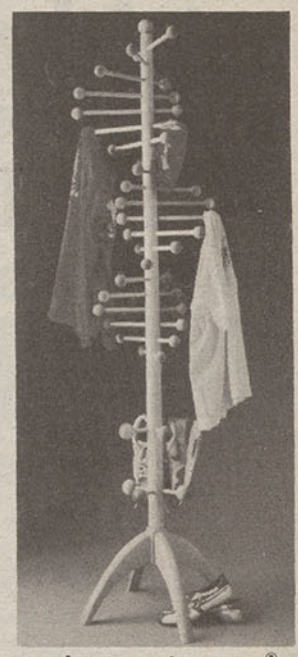
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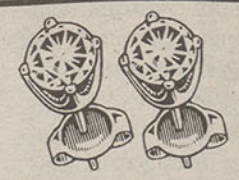


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Process server Judy Bell

A cheerful pro in an unpopular job

Some people hide when they see Judy Bell coming. On a bad day, she knows she may meet tears, curses, or threats. In thirteen years as a process server, she has been held at gunpoint three times. "Now, I don't want to make too much of that," says the five-foot-two Bell matter-of-factly. "People's eyes get all round when I tell them that, but I say, 'Forget drama, forget what you've seen on TV. It was just the situation. It's over.'

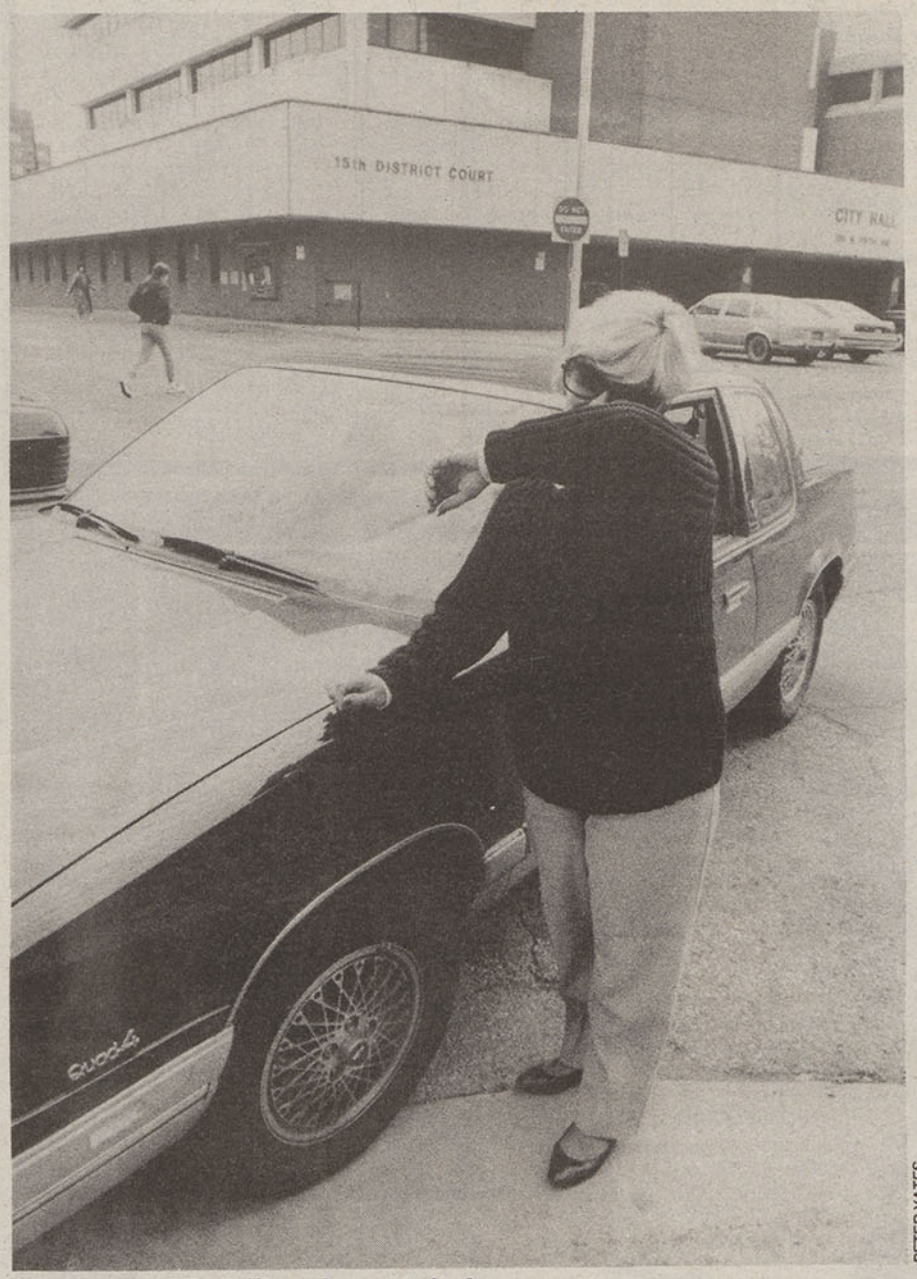
"And it's probably not going to happen again," she says. "Because frankly, I didn't have the proper police backup."

Bell, forty-nine, serves legal papers, usually to people who don't want them. Writs of garnishment and eviction, court summonses and divorce papers, all come her way. Although most of her work is done for attorneys as an independent contractor, she is also the 15th District Court officer, a position that carries certain legal powers not generally given to process servers. She can carry out a writ of execution, for example, seizing property or closing a business whose owner has failed to pay court-ordered fees.

A compact woman whose elfin features are framed by bright blond hair, Bell prides herself on being able to gauge the potential conflict in any situation and to take precautions when necessary. If she has to lock up a business or take possession of someone's car, she will often take along a police escort to avoid trouble.

She nonetheless maintains an attitude of pragmatic good humor about her job. "When I got into this line, my husband said, 'You know, they're not guilty until proven guilty,' " Bell says. "I've always kept that in mind." She passes this philosophy along to the twenty or so free-lance process servers who assist her. "I've worked very hard the last thirteen years. I want a good reputation. I instruct my people to handle their cases very seriously. I say, 'You know, they're people too. You don't know the circumstances. Treat them the way you want to be treated.' "

She tells about serving papers recently to a business owner who flew into a rage when she showed up. "If he used that four-letter word once he used it five hundred times," says Bell, who is not beyond a hard word or two herself when pressed. When she told him he would have to pay or have his business locked up, he opened a cash register and began throwing handfuls of money at her. "When he was done, I had to say, 'I'm sorry sir, but you still owe me five dollars and thirty-one cents.' " She laughs. "But afterwards, you know, I wanted to bring him down to normal." She told him he had legal rights and suggested he see a judge if he felt he'd been wronged. By the time she left, Bell says, the man was calmer and speaking in a civil tone.



PETER YATES

Process servers don't like to be recognized.

Sometimes it's the attorneys who give her a hard time. Even those for whom she's served papers will sometimes turn on her when she has to deliver papers to them. "I tell them, I have a job to do," she says. "I walk a two-way street. I can't do for you and not do for the other person."

Bell grew up on the east side of Detroit. At twenty-one she dropped out of EMU to get married. Her husband, Jerry Bell, is a former Republican City Council member and one-time mayor *pro tem*, who works as a physicians' hospital representative in Wayne. The couple has lived in Ann Arbor since 1967. Their daughters, Debbie and Susan, grew up here.

Bell has the confident air of a self-made woman. "I feel very remiss," she says of her failure to complete her college degree, but in fact she sounds scarcely remorseful at all. Did she ever consider going back to school? "Well, you know, I'm not a person to sit still for very long. A lot of these attorneys I work with, they know the book side of it," she says. "I know the practical side of it."

On a recent fall morning, Bell climbs into her burgundy Calais to start her day's rounds. She flips through a sheaf of papers. "This one's a tenant-landlord dispute," she says. "The guy didn't pay his last month's rent." She turns a few more pages. "And *this* guy I think went to school with Debbie." She sighs.

Out on the street, Bell runs into a friend from her weekly bowling group and stops to chat for a minute. ("I try to keep a low profile," she says later. "But it turns out my low profile isn't so low.") A vivacious and outgoing personality, she seems torn sometimes between her professional discretion and her natural gregariousness. Sometimes she is embarrassed when she meets people at parties to whom she's served papers. "Nobody can clear out a bar faster than I can," she says. She agreed to an Observer interview on condition that her face would not be shown.

An attempt to serve a writ of garnishment at a downtown store proves fruitless. Bell has already tried unsuccessfully to reach the defendant at home. He isn't in today, she's told. Bell leaves looking annoyed. "He told me he worked today," she says. Going on to her next assignment, a woman who's behind in her rent, Bell has to buzz a business office from an intercom on the street. A metallic voice informs her that the woman is not available.

Bell's face is grim. "I want to speak to her supervisor," she tells the voice. The supervisor is in Detroit. "Can I please have the name and number of her supervisor?" Bell says, whipping out a pen.

After an unsuccessful attempt to locate a man who has been delinquent in paying for art supplies, Bell heads out to Saline to pick up some papers at the District 14A Court. Then she visits a business in a small complex a little way out of town. The receptionists greet her like a friend. "Gee, we haven't seen you in a long time," they joke. "Two or three days at least." When the manager of the business comes out to meet her, Bell says quietly, "This time I think we need to step into your office." She has a writ of execution to close the business if payment isn't made. He is restrained; she is apologetic. "I know this doesn't make you very happy," Bell says. She tells him he can have a few days to make payment arrangements.

"That man has been really nice to deal with," Bell says after leaving the building. "Now that other fellow I told you about, I was gonna give him a couple of days, but he gave me a hassle. So *he's* going to pay right now."

As a young mother, Bell got involved with the local JayCees Auxiliary, an organization she credits with giving her drive and the ambition to "do something with my life." Then in the early 1970's, she worked for three and a half years as secretary to the 15th District Court officer. When he left Michigan, he offered to sell her his "business."

"He must have thought I was a terribly naive young woman," Bell says mildly. She spoke to the presiding judge, who confirmed that there was no business to sell and suggested that she could submit a resume herself. With her experience and contacts, Bell was a natural candidate for the appointment.

At the time she was appointed, only court officers could act as process servers, and Bell served all papers for the courts in Washtenaw County. That changed in 1985, when the Michigan Supreme Court ruled that anyone over eighteen could serve papers at the request of the court or an attorney. Today, she still handles about 70 percent of the load, according to civil division supervisor Doris Ehnis, but she uses free-lance assistants.

Process servers are paid for each paper served, plus gas mileage. "It's a volume business," says Bell, who tries to serve $100 worth of papers a day. Fees are set by state law: $7 for garnishments, $10 for most other small claims. On a writ of execution, Bell makes $20 plus a percentage of the proceeds. For divorce papers, which come from outside the district court's jurisdiction, she usually charges $25 per service. Bell also collects $3 from each paper served by her free-lance helpers as her fee for handling the pickup and dropoff of all finished papers, and for billing the attorneys. ►

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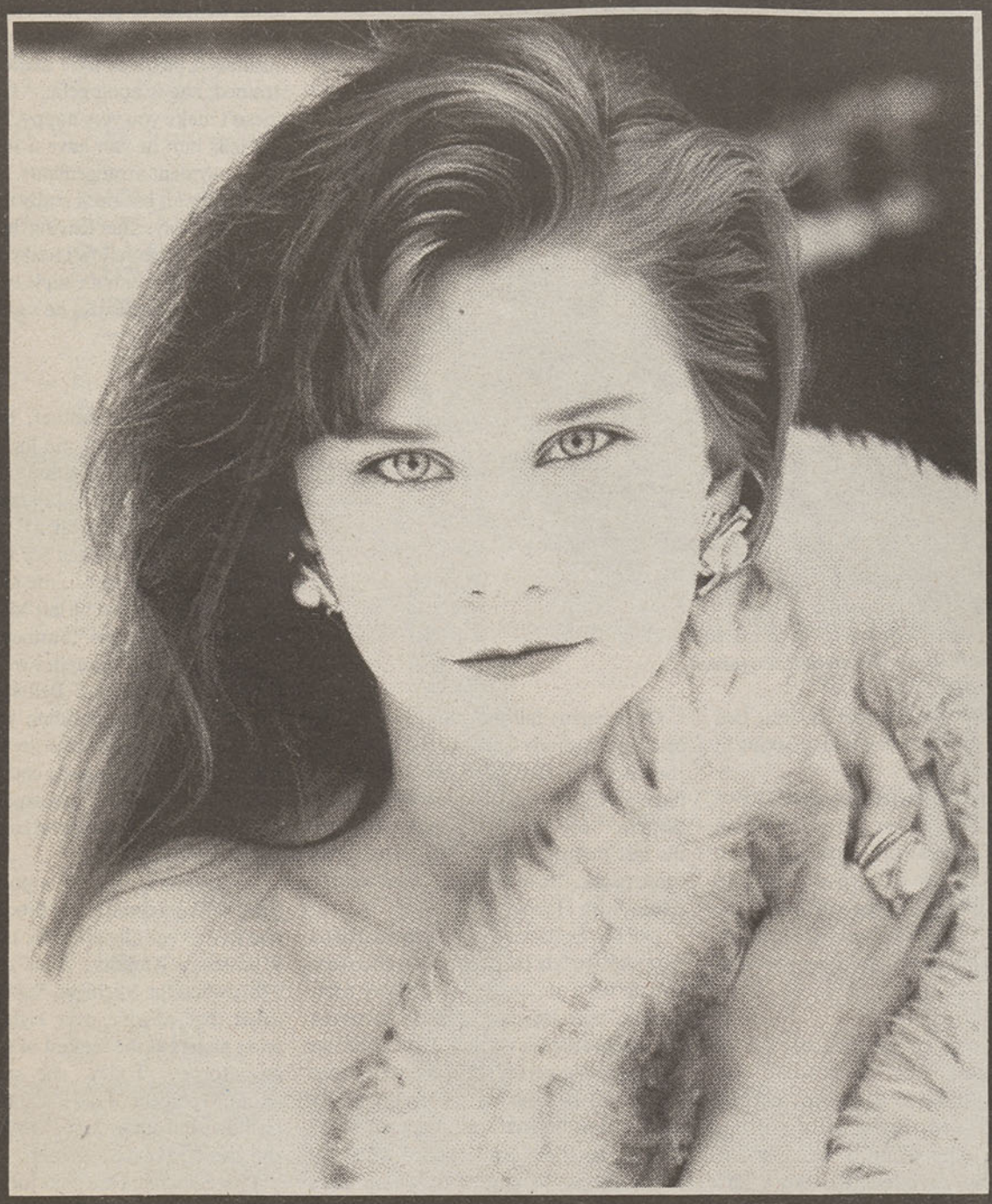
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ANN ARBORITES *continued*

Bell's court appointment is reviewed annually by 15th district officials. They are careful to distinguish between her job as court officer and her work as an independent process server.

"We don't endorse her in any way" as a process server, says 15th District Court administrator Bob Randolph. "We just provide a place for her to pick up and drop off papers." He adds, though, that he considers Bell a capable and scrupulous professional. In his ten years as court administrator, Randolph says, he's heard no more than two or three complaints against Bell personally, perhaps another one or two about her assistants. "I think that's a very good record," he says. "Most people who come into court don't want to be here. There's a high potential for ill will. We think she treats all her cases with dignity and respect."

Even with work days that may run as long as fifteen or sixteen hours, Bell can't handle all the cases that come her way. A few of her free-lance assistants are county deputies, looking to earn a little extra money. Others are friends, relatives, even people she's met in her weekly exercise class. Getting the papers into the hands of a reluctant recipient can be difficult. Bell says it's helpful to use a variety of people.

"I've got black and white, old and young, men and women," says Bell. "Sometimes where a man can't get in there, you get a cute little chick who walks up and bats her eyes. . . . It's *challenging*," she says, leaning forward in her chair. "You sit there and think, I'm gonna do it. No matter what it takes, I'm gonna do it."

For papers to be legally served, the defendant must physically touch them. Bell doesn't use some of the ploys she's heard of, like having papers delivered with a pizza, or wrapped around a bouquet of flowers. She has her tactics, however. "I have a few things I tell my people," Bell says. "First, if you can get a foot in the door when they open it, that's a good start and can prevent them from slamming it in your face."

Bell says there is a high turnover among free-lancers. "A lot of people think it's a way to make a quick buck, which is really not the case at all," she says. Process servers see a lot of broken homes, alcoholism, and drug abuse. "In my line of work you kind of have to make jokes," she says. "Otherwise it would be terribly, terribly depressing."

She finds it especially hard to deal with divorce cases. "Holiday times were really horrible for two or three years," she says. "All of a sudden, everyone decides they don't want to be married. They just don't want to go through with the family scenario. I used to be sick with migraine headaches."

Now she stops working every year just before Christmas, telling clients she'll be available again after the first of the year. She refers them to another process server if they can't wait. "At first I was afraid I would lose a lot of business," she says. "But you know, a lot of times they're willing to wait for me." —*Jennifer Dix*

PETER YATES



PETER YATES

The Man Behind Le Dog

After a decade as a principled purveyor of gourmet hot dogs, Jules Van Dyck-Dobos has weathered storm and stress to find peace with himself and his customers.

Le Dog opened on the first day of the Art Fair in 1979, its name a summary of its simple menu: lemonade and hot dogs. For owner/chef Jules Van Dyck-Dobos, simplicity was the reason for Le Dog's very existence. Having spent the previous three years working eighteen-hour days and six-and-a-half-day weeks as manager of a prestigious Chicago restaurant, he was ready for something less demanding.

In town visiting his family that July, Van Dyck-Dobos saw that the tiny, red-painted take-out stand on Liberty near Thompson was boarded up. He casually remarked to his sisters that it was a perfect place for a hot dog stand. They dared him to ask about the lease. Within two days, he had rented the building, purchased equipment and provisions, and gotten his license from the Department of Health. On the third day, he was open and ready for business, with his sisters as temporary staff. ►

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ANN ARBORITES *continued*

For Van Dyck-Dobos, it was just another radical change in a life full of radical changes. A trim man of middle height with sparkling brown eyes, Jules Van Dyck-Dobos was born in Gyor, Hungary, after World War II. His father, William, who owned a chain of drugstores, several car dealerships, and a number of other enterprises, was condemned as a capitalist when the Communists took over in 1948, and most of his property was confiscated. Considered a threat to the new government, he was frequently either in jail or under house arrest. One of Jules's earliest memories is of Russian soldiers coming every night at 8 p.m. to make certain his father was at home.

The Communists' fears were well founded. During the 1956 uprising in Hungary, William Van Dyck-Dobos joined the provisional government. When the Red Army crossed the eastern frontier to crush the revolution, he fled to Austria with little more than the clothes he was wearing.

His terrified wife, Elizabeth, hid herself and her four children among bolts of cloth on the back of a textile truck headed for the western frontier. They made their way to the Austrian border and then across the ten-mile demilitarized zone under cover of a chilly September night. The next morning an Austrian farmer gave the exhausted family a ride on the back of his haycart.

The family was reunited in the dilapidated barracks of a refugee camp. At that time, the United States was accepting large families of refugees, and the Van Dyck-Dobos family was flown to Camp Kilmer in New Jersey. After the privations of postwar Hungary and the hardships of the refugee camp, New Jersey seemed luxuriously bountiful to the nine-year-old Jules. He remembers walking down the chow line with a tray so full of food he could hardly carry it.

Photography, William Van Dyck-Dobos's hobby before the war, became his ticket out of Camp Kilmer in 1957. Offered a job in photographic services at the University of Michigan, he moved himself and his family to Ann Arbor. He later retired and established his own portrait studio in the yellow house on the corner of Division and East William.

In Ann Arbor, the children attended St. Thomas Catholic Church and grammar school. During the week, young Jules served morning Mass. On Sundays, however, he would take the money from his allowance earmarked for the collection and run over to Cunningham's drugstore on Main at Liberty. He would buy a 5 cent pop and read comic books while he was supposed to be at church. He says he learned English primarily from Batman comics.

Van Dyck-Dobos's all-American childhood was shattered in 1959, when his father decided to send him to a school for emigrant Hungarian Catholics, in Buffalo, New York. When he graduated in 1962, his father sent him even farther away, to the only truly authentic Hungarian school left in the world after the Communist takeover of Hungary. It was in Kastl, Germany. For the second time in six years, Van Dyck-Dobos found himself in a new country with a new language. For nine months of the year he was confined on a campus built in the Middle Ages, with walls six feet thick and cobblestone streets.

Because his family did not have the money, Van Dyck-Dobos could not come home for holidays or for the summer. And because he didn't have a passport (the Hungarian government would not give him one, and the United States did not grant him citizenship until 1967), outside of Germany he was an illegal alien. With the impudence of youth, Van Dyck-Dobos quickly became adept at skipping checkpoints and eluding border guards. During Christmas and Easter vacations, he slipped into cities like Vienna and Amsterdam to visit with the families of school friends. He was caught only once and spent his two-week Christmas vacation in a small jail in Passau, Germany. (Ironically, this is the same town that is currently processing East Germans from Hungary to West Germany.)

Van Dyck-Dobos spent his summers working at some of the great hotels of Europe. Beginning at age fourteen, he worked as a page in the Grand Hotel of Garmisch in the foothills of the Bavarian Alps. The work was hard but the tips were good—especially from Americans—and the hotel had the added advantage of housing a girls' dormitory. It was in Garmisch that Van Dyck-Dobos first-glimpsed what he calls the "good life": luxurious accommodations, excellent services, superbly prepared food. Over subsequent summers, he continued to work among the rich and famous. Little wonder that he describes his adolescence as the best years of his life.

He stayed on in Europe for a year after he graduated. As a refugee from Communism, Van Dyck-Dobos found himself compelled to take the American side in arguments then raging about the Vietnam War. Back in the States for only the second time since 1962, he joined the army before he could be drafted. Fluent in Hungarian, English, German, and Latin, he asked to be sent to Russian language school. From there he was sent to intelligence school. Certain that he would be stationed in Europe, he was shocked to be sent to the westernmost tip of Alaska to await the unlikely invasion of the Red army over the Bering Strait.

Van Dyck-Dobos soon found that there were only two ways to spend off-duty hours: drinking or skiing. He opted for the latter, with disastrous results: a fall pulverized his ankle bone. After nine months in a body cast and six months in a walking cast, he finally regained the ability to walk. He still cannot run, nor can he stay on his feet for more than a few hours without pain.

Discharged from the army as disabled, Van Dyck-Dobos attended the U-M for a year, then returned to Europe for most of 1973. Tired at last of traveling, he decided

to return to the world of the grand restaurateurs he had known as a teenager. He came back to the U.S. and enrolled in MSU's renowned hotel and restaurant management program.

Van Dyck-Dobos had at last found his true calling. During vacations, he worked at such fine American hotels as the Hotel Hershey in Hershey, Pennsylvania, and the Officers' Club at Annapolis. After he graduated, a group of businessmen in Hershey backed him in opening an elegant French restaurant in Harrisburg, the state capital. But despite imported wallpaper, real china, and superlative food, it turned out that Harrisburg was not quite cosmopolitan enough for a restaurant like his Truffe d'Argent (Silver Truffle). After a year and a half, Van Dyck-Dobos took a job at the Bakery in Chicago.

The Bakery is one of the most prestigious resturants in a city known for its restaurants. Within three months, Van Dyck-Dobos rose from dishwasher to cook to waiter to general manager. The restaurant's owner was the Hungarian chef Louis Szathmary, who became a kind of foster father to Van Dyck-Dobos, trying to teach him everything he knew. Until he went to the Bakery, Van Dyck-Dobos had thought of cooking as just one adjunct of the life of luxury. From Szathmary, he learned to love food for itself.

His love was unrequited. Even for someone without Van Dyck-Dobos's disability, the work schedule was punishing. He sometimes stayed all night at the restaurant, sleeping in his clothes. The turning point came one Sunday afternoon in 1979, when he went to Orchestra Hall for a recital by the late Vladimir Horowitz. He was so tired that he could not will himself to stay awake to hear the music. He realized then that the life of a grand restaurateur was too much for him: he loved his job but he hated his life.

The parting with Szathmary was amicable, but tinged with regret: he was Szathmary's personally chosen successor. The cosmopolitan returned to a home he hardly knew—although his family had lived in Ann Arbor for twenty-two years, he himself had lived here for less than five.

His first year at Le Dog was "very difficult." Stuck in an 8 by 22 foot box with very thin walls and no insulation, he stayed open through the very cold winter. Some days he sold fewer than twenty dogs. There were times "I wanted to chuck in the towel," he says. Deciding to draw on his past, he expanded his menu beyond hot dogs into soups and fancier fare. Lobster bisque was announced by a toy lobster hung in the west window; both became permanent fixtures on Fridays. By the summer of 1981, Le Dog was up and running.

Van Dyck-Dobos grew bolder. On carefully chosen days over the next two years, he gradually introduced what he called his "specials"—duck, quail, pheasant, veal, and a few other classic dishes. He says he "felt like a crusader": he was single-handedly going to bring Ann Arbor gourmet cooking for a mere $3.95.

There was a catch, though. Customers had to make reservations a day in advance, and Van Dyck-Dobos insisted that those reservations be kept. It seemed reasonable to him, but not to his customers. The tiny walk-up stand was asking more of them than most bona fide restaurants—reservations for lunch. Some customers became irritable, and Van Dyck-Dobos grew testy, too.

Customers who were a half-hour late complained bitterly when their specials had been sold. Others who walked up without reservations were furious at not being able to order pheasant. Le Dog began to get hate mail. Some disgruntled customers complained of occasional curtness. Others swore that Van Dyck-Dobos sneered at them. As Le Dog's superlative food at reasonable prices was receiving three-star reviews in *Detroit Monthly* magazine, its owner's rudeness became nearly as noteworthy.

"At first I thought I was going to educate them. But they educated me," he says now. Jules the elitist gradually softened to become Jules the populist—and Jules the workaholic became Jules the realist. One day in the winter of 1987–1988, "I asked myself, 'Why am I knocking myself out spending twenty minutes with each roast duck when I could make the same amount of profit in twenty seconds selling hot dogs?' " The answer was self-evident, and he dropped the specials overnight. "Now I can offer high quality food to larger numbers of people," he says, "not high quality food to a small number of people."

Van Dyck-Dobos swears he will never do roast duck again, but he is still a perfectionist. "I have not sold myself or my soul. I have not compromised. These are the highest quality hot dogs I can find. In many ways, I am more proud of the quality of the hot dogs and my menu now than when I was selling quail, veal, duck, and pheasant. That's because I can concentrate on simple things. It's easier to perfect a simple thing than to perfect something that's more complicated, especially at lunch."

The Jules of today is calmer and gentler than the hard-driven striver of ten years ago. "I'm not jumping up and down and hissing at the customers anymore. Once I could not be calm enough to accept reality as it was. Now I'm more at peace with myself."

Another measure of Van Dyck-Dobos's success is the quality of the vacations he is able to take when Le Dog closes in January and February. The hot dog stand does not make him rich, but because he was disabled in the service he can travel on military flights, and he has family and friends all over the world. This year, for example, he divided his time between visiting in Switzerland, Austria, and Germany, scuba diving in the Virgin Islands, and skiing in Utah and Colorado. After that, as a sort of busman's holiday, he went to the wine country of California, then spent time in France getting to know the food of Paris and the Provencal cooking on the Riviera. In his own way and on his own terms, Jules Van Dyck-Dobos lives the good life. —*Jim Leonard*

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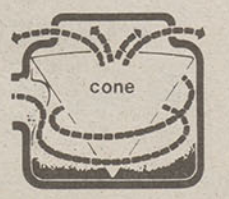
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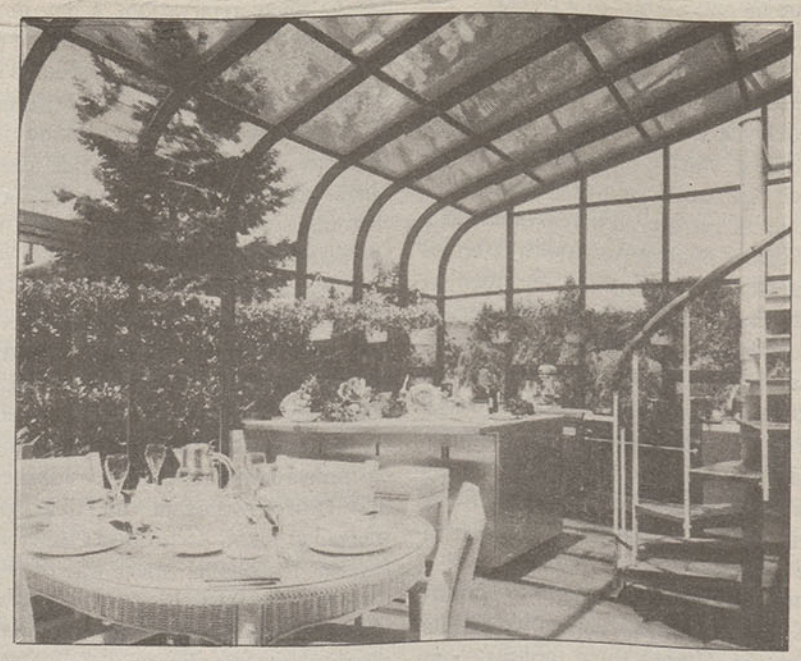
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Jeff and Mary Parsons

Archaeologists not in search of buried treasure

"The last thing you want to happen on a dig is to find gold," says Jeff Parsons, professor of anthropology and curator of the Latin American division of the U-M Museum of Anthropology. An archaeologist who has spent a part of each of the last twenty-five years in the field—mostly in Mexico, with a few seasons in Guatemala, Peru, and Iceland—he's developed a positive aversion to finding buried treasure. "When you find gold, it's all over. Right away, every government authority is in there, afraid you're going to take it, or afraid someone else is going to take it. You have to start worrying about looting. A few times we found some hammered gold artifacts. We just cataloged them with the rest of the artifacts and managed to keep it quiet."

"Goody-grabbing," Mary Parsons puts it, describing not only what happens on the rare occasions when spectacular artifacts turn up, but also a popular misconception of archaeology in general. Most people misunderstand archaeologists to be perpetually in search of beautiful antiquities.

Mary Hrones Parsons and Jeff Parsons met twenty-five years ago as anthropology grad students, and they have done fieldwork together every season, coauthoring several books. "Non-archaeologists will ask how the field season went, and we'll say how we were down in Mexico mapping sites," Mary says. "We'll explain what we're doing down there—what most archaeologists are doing—which is basically to figure out how and why these simple cultures over time turned into complex societies, and they'll listen and then say, 'But did you make any really important discoveries?'—meaning did we find any priceless pre-Columbian pottery or pretty gold jewelry. You tell people what you're doing and they just draw a blank."

There are two entirely different academic disciplines that lay claim to archaeology: classical archaeology and anthropological archaeology, Jeff explains. Classical archaeology—represented at the U-M by the Kelsey Museum, a part of the art history department—is a European academic discipline that dates to the Age of Enlightenment. During the nineteenth century, it was fashionable for young gentlemen to round out their educations by excavating the ruins of ancient Greece, Rome, and Mesopotamia. Many of them sought out precious artifacts, and it is their view of archaeology that still captivates the general public. Indiana Jones of "Raiders of the Lost Ark" is an archaeologist in the popular tradition; he pursues buried pre-Columbian treasures, trying to get them for museums before the bad guys find them and use them for their own twisted, self-profiting purposes.

The Parsonses' discipline, on the other hand, is anthropological archaeology, which dates to the 1920's in the United States. Rather than merely trying to save pretty artifacts, American archaeology began as the science of documenting the last vestiges of the American Indian cultures that European settlers had largely eradicated. It quickly found its academic niche in what was then the very new discipline of anthropology. The earliest anthropological archaeologists were also

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artifact-oriented, but the entire field underwent a revolution in the early 1960's, and the U-M anthropology department was at the vortex of it.

Throughout the 1930's and 1940's, anthropological archaeology had been a matter of finding, cataloging, and ordering artifacts. James Griffin, who was director of the Museum of Anthropology from 1946 to 1975, was famous for singlehandedly establishing the ceramic chronology of the eastern United States; he could look at a fragment of pottery and identify it as, for instance, "Marksville incised." But Griffin, along with other archaeologists at the time, was reluctant to generalize about social systems on the basis of material remains: a colorful tyrant now in his eighties who still holds an appointment at the Smithsonian Institution, Griffin was fond of saying, "I never saw anyone dig up a kinship system." For a long time, he held that archaeology belonged in the geology department.

That view was turned on its head when a new generation of archaeologists began adapting their work to fit into mainstream anthropological theory. For Jeff Parsons, a recent geology grad from Penn State who was watching these developments carefully, the watershed year was 1962, when U-M anthropology professor Elman Service published a book called *Primitive Social Organizations*. "The book laid out a whole evolutionary sequence and gave archaeologists a framework into which they could plug their data, which they've been doing ever since," he recalls. Service's work, and the work of another U-M Ph.D., Lewis Binford, launched what is still called the "New Archaeology," or the "Michigan School." It is succinctly characterized by Carol Goland, a graduate student who has worked extensively with Jeff and Mary Parsons, as being "not what you find, but what you find out."

Jeff's 1982 book, *Prehispanic Settlement Patterns in the Southern Valley of Mexico: The Chalco-Xochimilco Region*, is a perfect example of the approach taken by New Archaeology. Based on an archaeological survey of 200 square kilometers of the Valley of Mexico (near Mexico City), it uses cultural remains to draw conclusions that would have been unthinkable in James Griffin's day. His tabulation of artifacts found mostly on the ground surface of the area, along with some simple inductive reasoning, produced a 500-page tome that reads like an almanac or a population census—except there was no one alive to tell the story.

The axioms Parsons uses to derive detailed population tables from artifacts were at the core of the great archaeology debates of the early 1960's, although to a layperson they don't sound the least bit controversial. They include such innocuous sounding hypotheses as: (1) If you find pottery on the ground, you can assume that people lived there. (2) The more pottery you find, the more people who lived there. (3) Power and wealth were more likely concentrated around the remains of big buildings than small ones. (4) All the ancient settlements of any significance have left some record on the surface of the ground.

Jeff's work, says Goland, is typical of the approach taken by New Archaeology. "He's famous for careful and systematic surveys of entire regions, for trying to reconstruct a whole cultural system down to the tiniest hamlet, rather than looking for spectacular sites where the kings and high priests lived. The areas he surveys have been constantly occupied for hundreds and hundreds of years, so you can begin to see how the culture evolved over time. This is an entirely different kind of archaeology from the old 'invasion, epidemic or catastrophe' theory of cultural change."

More recently, Jeff has been immersed in a line of research called "archaeological ethnography." He has written an entire book on the maguey cactus, which is still used in remote Indian villages of Mexico to make everything from rope to an alcoholic drink called *pulque*. Beginning with the assumption that at least some pre-Columbian methods of maguey horticulture are still practiced in these areas, his intricately detailed study of contemporary maguey farming will help archaeologists understand their finds in the area.

During the school year Jeff and Mary Parsons live a normal humanities-faculty life, except for a detail here and there. Relaxed and unpretentious people, they dress casually—and, for Ann Arbor, not unconventionally—in L. L. Bean and Birkenstock. (They do have a vast collection of traditional Latin American clothing, which they wear to parties at the slightest provocation.) Jeff teaches courses like Andean Prehistory 491. Mary, after getting her master's degree in anthropology years ago, found she was more interested in the fieldwork than an academic career. She spends the winters coordinating the weekend book sales at the Ann Arbor Public Library.

Their Old West Side house is a comfortable warren of books and polished oak that could be a stage set for "Good-bye Mr. Chips" except for an unusual decorating touch. In late October, instead of the usual cheery jack-o-lanterns, the house is filled with macabre Mexican "Day of the Dead" paper skeletons. All Souls Day in Mexico, Mary explains, is enthusiastically celebrated by picnicking on the graves of loved ones.

In the summer, the Parsonses do fieldwork, usually in Mexico, always taking their daughter, Apphia, now fourteen, with them. They claim that archaeology is largely hot, dusty, unglamorous work, "sorting through thirty thousand potsherds and things like that," as Mary puts it. But, while amiably weary of Indiana Jones analogies, they concede they've had their share of dangerous moments—most of them due, they emphasize, to their own naivete and lack of foresight.

Mary tells a hair-raising story of the summer they spent in highland Peru with four-month-old Apphia, who contracted what appeared to be spinal meningitis. Getting her to the nearest hospital necessitated a harrowing six-hour drive down the mountain—at night, and during a military curfew. They didn't have the white flag that was supposed to be displayed from a vehicle in emergencies, but Jeff got the idea of driving with the interior car lights on while Mary held the baby in view. They negotiated several tense military checkpoints this way and finally made it to Lima, just as it became apparent that Apphia didn't have meningitis.

Mary expresses some regret that she couldn't participate more fully in the fieldwork when Apphia was young. "It was a little hard to get around with a baby on my back," she says, calmly showing photographs of razor-edged cliffs in the clouds. A final incident a few summers after that forced their decision to stop working in Peru altogether. Working in an extremely remote Indian village, Jeff and his crew were attacked by a group of men who clearly meant to kill them: they had been mistaken for the "Pistacko," legendary light-skinned evil spirits who kill Indians and drink their blood. The archaeologists in Lima who had helped set up the project had not foreseen this problem, which almost cost the American field-workers their lives. Jeff and his crew spent the rest of the field season traveling around Peru doing public relations work.

Jeff and Mary, despite the lack of emphasis their field gives to specific artifacts, admit that the archaeological record of Latin America is spectacular. That's one of the reasons they work in the area, as opposed to Michigan, where the archaeological record is more subtle. Mary remembers her amazement at seeing an obsidian arrowhead lying on the ground on her first dig in Mexico. Pottery, she says, can be picked up by the bushel in any farm field.

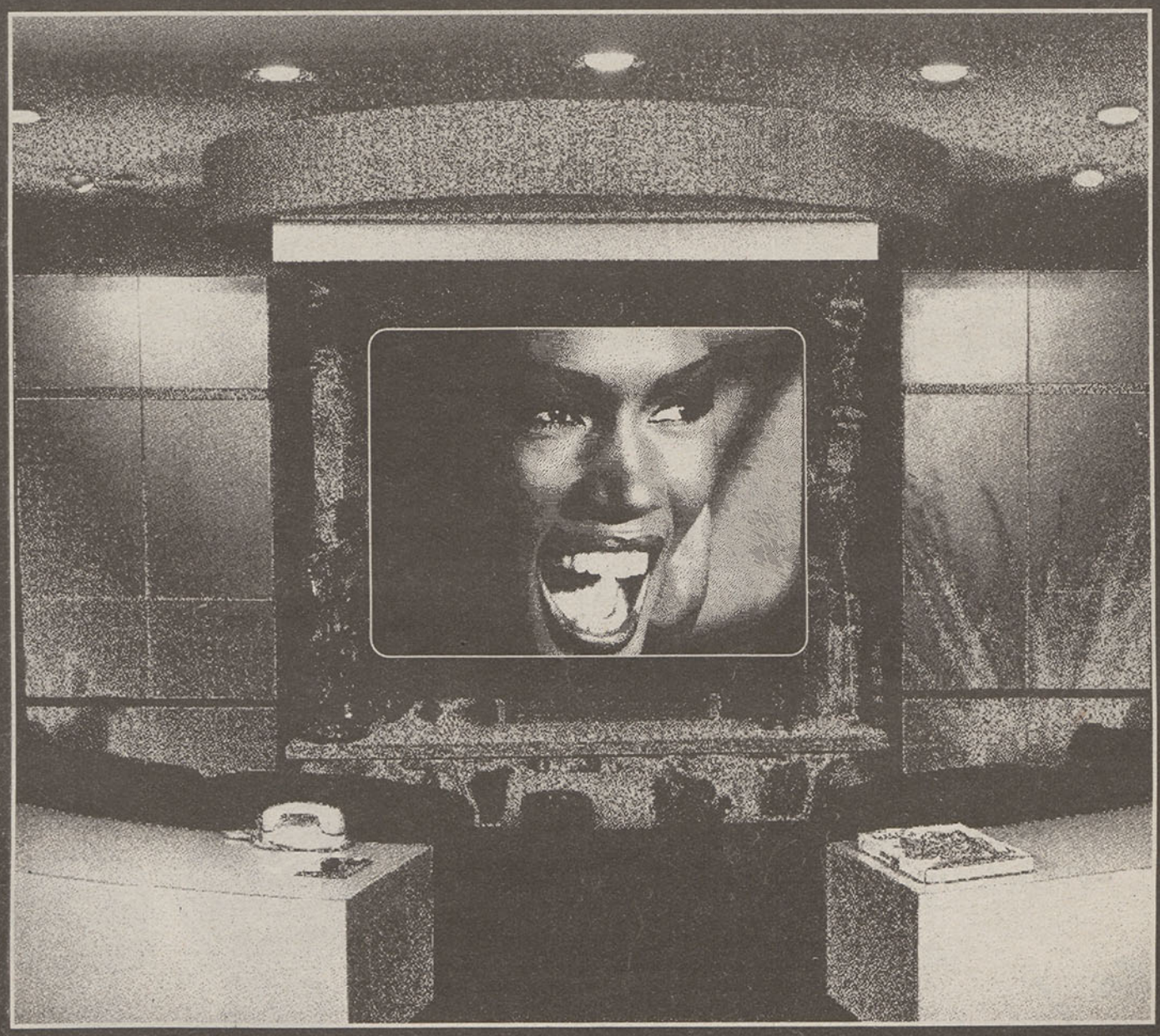
Jeff once discovered a 60-foot Mayan temple while hacking through a rain forest in Guatemala. It was a dramatic discovery, but one that impresses strangers more than it does him. Asked what happened next, he seems perplexed. "Well, nothing happened next," he says. "It's still there, I guess. We mapped it."

The Parsonses are surprisingly tolerant of the popular misconceptions about their profession. "Archaeologists are at fault for not communicating more, or better, to the public," Jeff says. "The only people who write for the public about archaeology are charlatans and sensationalists, like Erich von Daniken," author of *Chariots of the Gods*.

He is reluctant to criticize even the grossly sensationalized "Raiders of the Lost Ark." On the contrary, he and Mary become animated as they remember that Liz Brumfiel, an archaeologist who got her Ph.D. at the U-M and now teaches at Albion, grew up with Harrison Ford (Indiana Jones) and still keeps in touch with him. During the winter, when Ford will be in Detroit filming "Presumed Innocent," Brumfiel has promised to contact him. Mary and Jeff remind each other to make sure they invite him over to the Museum of Anthropology to see some real archaeologists at work.

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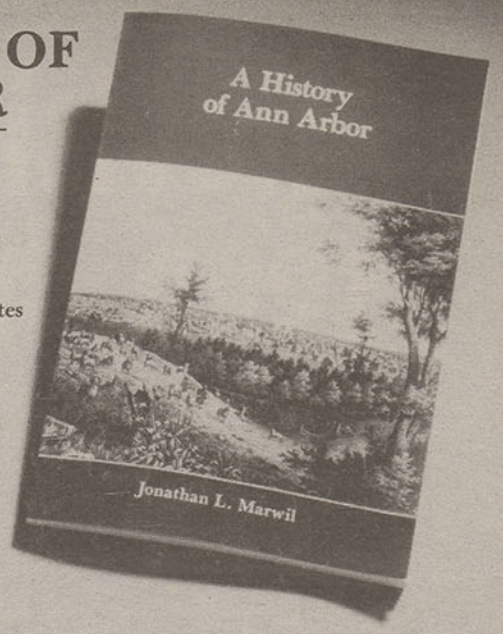
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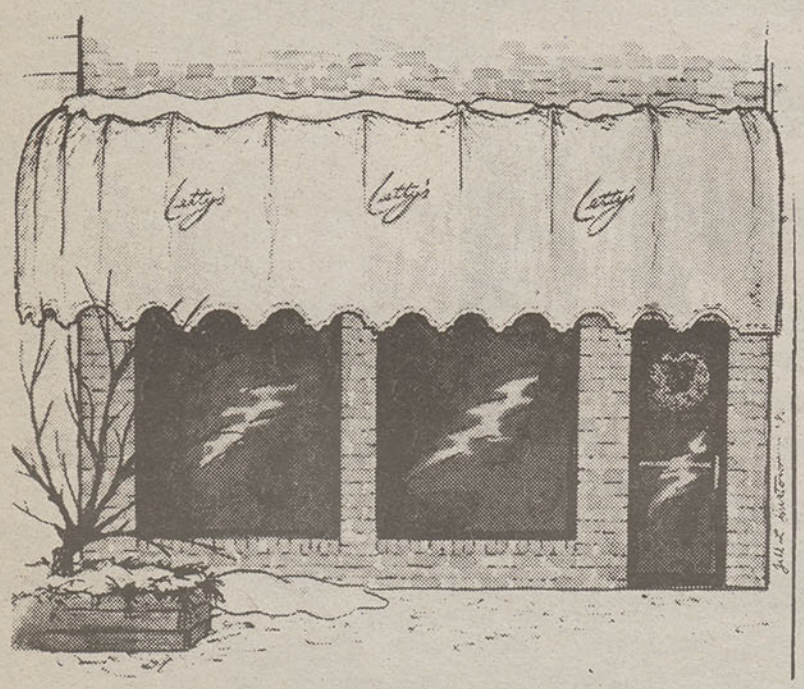
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Inside ERIM

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By Don MacMaster

Hunched over like a math teacher working one-on-one with a student, Bill Brown, the longtime president of the Environmental Research Institute of Michigan (ERIM), is explaining how machine vision works. Tall and lean, Brown is an accomplished marathoner and triathlete who runs six miles every day on his lunch hour. But for someone who's run a major institution for over two decades, he's also strikingly unbureaucratic and down to earth—a "Grade A salesman," in the words of former city councilman Jamie Kenworthy, who sits on ERIM's board representing the Michigan Department of Commerce.

"Probably the spiffiest program we've got going right now is working with the post office to automate their mail," Brown is saying. "The idea is, you see a conveyor belt coming down with all these packages and various-sized envelopes." He narrows his hands to create a conveyor belt moving mail toward a robot. "And we use a three-D laser to, if you will, kind of feel the surface area of the package." His hands settle on the imaginary surface like someone finding a familiar table in the dark. "The laser then tells the robot where the package is, and tells it—let's say this is the package," he says, quickly fashioning an imaginary square package with his hands—"the orientation of the surface is such that the robot's gonna come down"—pincer fingers descend and seize the imaginary package—"and kiss it"—he makes a soft kissing sound—"and pick it up."

Brown picks up the imaginary package with his pincer fingers.

"Now, after the robot gets the package, he's gonna go over and put it in front of a television set." Pivoting like a robot, he turns in a deliberate, sweeping, horizontal plane and sets the imaginary package in front of an imaginary TV.

"There's a vision process—and this is probably one of our more elaborate algorithms—to go find the address, and make sure it's the receiving address, not the sending address, and having found the address, find the zip code block and read the zip code." His eyes light up like a researcher experiencing a golden moment. "What makes this really special is that we're not reading printed characters. We're reading *handwritten* zip code. It's a very, very difficult vision problem, it's never been done before, and we're doing it very well."

Someone once said to me," recalls Jamie Kenworthy, " 'If I had to get across a swamp and go from Point A to Point B, I'd want Bill Brown as my platoon leader.' " His specialty is the subtle art of leading scientific research. "The kind of people you have at ERIM is not unlike a university or the Industrial Technology Institute," says Kenworthy. "They are bright, creative people, motivated by science and research, not the market. Trying to manage them can be like trying to herd cats. You've got to organize them, but you can't turn off the enthusiasm and some of the necessary chaos that goes on in doing cutting-edge R and D."

For two decades, Brown has done that very well. He surprised skeptics by leading ERIM's successful transition from an embattled part of the U-M to an independent, nonprofit institute. He's overseen extraordinary growth during the 1980's. And he's now focusing ERIM's future on developing "dual use" technologies he hopes will appeal both to the military and to civilian economic development agencies. ►

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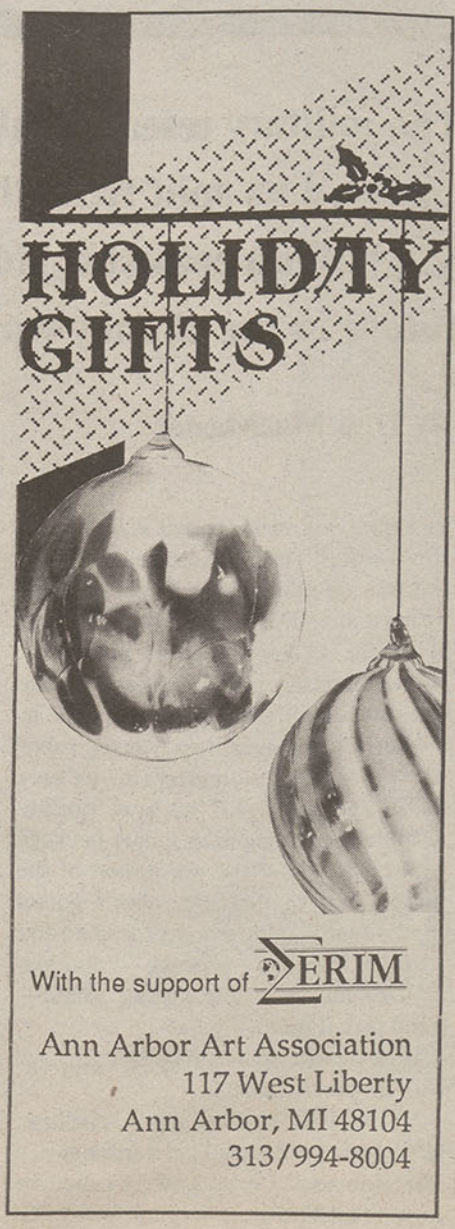
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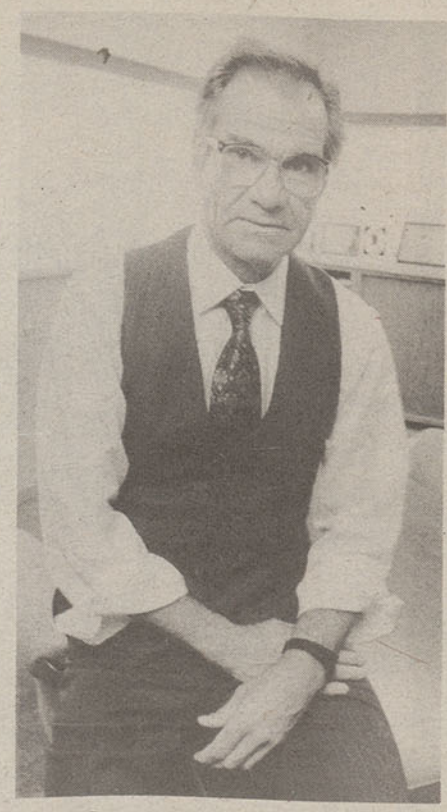
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Before he turned thirty, Bill Brown was running Willow Run Labs' radar research division. Just a decade later, after violent anti-war protests on campus, he took over as director and began the delicate, three-year process of severing the labs' links to the U-M.

A self-described "mathematics whiz kid," Brown took just three years to graduate first in his class at West Virginia's engineering school. He earned a master's while teaching and working full-time for Westinghouse, got a Ph.D. at Johns Hopkins, and studied for a year at the Pentagon's Institute for Defense Analysis. The U-M hired him in 1958, when he was only twenty-six, and two years later astonished his older, more experienced colleagues by naming him head of the radar research division at the university's Willow Run Laboratories. Soon he became one of the engineering school's youngest-ever full professors.

Founded in 1946 at the request of the War Department, Willow Run Labs specialized in remote sensing and electronic data processing. In 1953, in conjunction with its air defense research, the labs developed one of the first electronic digital computers in the country, called the MIDAC. That same year, in response to combat surveillance problems in Korea, the Department of Defense awarded the labs a lucrative long-term contract, called Project Michigan, to come up with a better way to keep an eye on the enemy from the air.

As part of Project Michigan, Willow Run scientists developed synthetic aperture radar, a system small enough to fit on a plane and still produce highly detailed maps, in any weather, from virtually any altitude. In 1962, they developed a multispectral scanner, a device that could "see" along the whole electromagnetic spectrum, not just the visible portion

humans see. The computer technology to process that data came the following year, along with what was probably the labs' most publicized achievement—the first demonstration of practical holography.

Working in an abandoned bomber plant at Willow Run Airport and funded by Project Michigan, many fine scientists experienced something like a state of grace in the years before Vietnam. A young scientist with an idea could find the money and go ahead with the work. It was a productive, creative time.

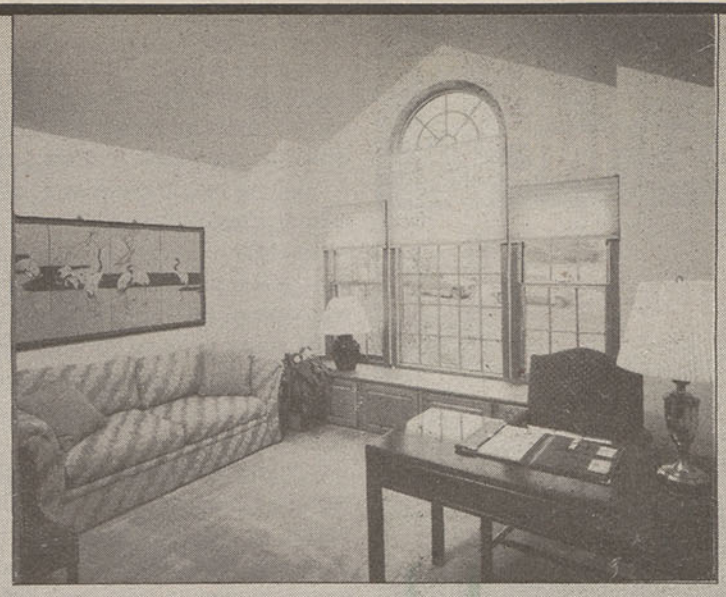
At Willow Run, Bill Brown earned distinction as an author, teacher, researcher, and—above all—a prodigious grant-winner. Retired engineering professor William Dow, who helped found Willow Run Laboratories in 1946, remembers Brown's performance before a group of high-ranking Air Force officers early in his career. Equipped with only chalk and a chalkboard, Dow says, "Bill wowed 'em"—and within an hour won the university a lucrative long-term contract to develop an improved radar system.

If not for the Vietnam War, Brown might still be doing the same thing for the U-M today. But in the late 1960's, students and faculty loudly protested the university's involvement in military research, Brown's specialty. In response, the administration formed a classified research committee—"sort of a morality committee," Brown says—to approve or disapprove proposals for military-funded projects. The results of the committee's actions, for Willow Run Labs and for Brown's research, were disastrous.

A lot of people doubted that the labs could survive the break from the U-M, but Brown accepted the job. His research depended on it. And he figured the labs were in such poor shape already that he could only end up looking good. "It was like taking a coaching job where the last coach had a no-win season," he says. "I figured it could only improve."

In 1970, in the wake of violent anti-war protests on campus, the U-M named Brown director of the laboratories and gave him a delicate mission. He was to sever the university's ties with the labs and establish an independent, nonprofit research institute. A lot of people doubted that it could be done, but Brown accepted. His research depended on it. And he figured the labs were in such poor shape already that he could only end up looking good. "It was like taking a coaching job where the last coach had a no-win season," he says. "I figured it could only improve."

But when Brown set out to convince the state legislature to finance the labs' transition, it proved harder than he had ever imagined. His method was to approach influential business people, sell them on the



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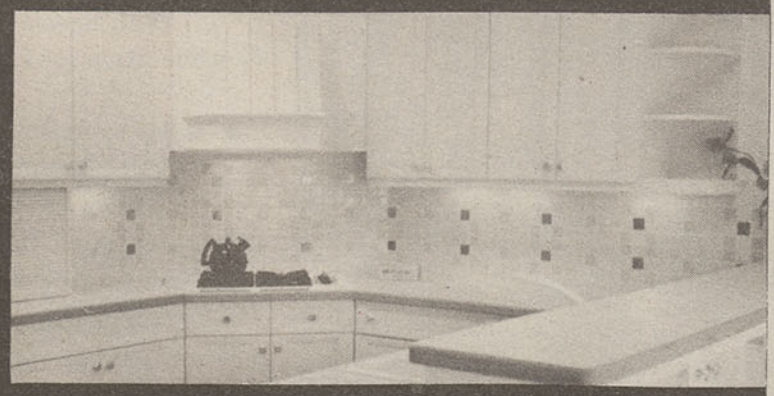
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quality of the work Willow Run was doing and ask them to write letters of support, which he then took to state legislators. Among his recruits were such influential men as Eugene Power, founder of University Microfilms, A. P. Fontaine, president of Bendix, and the president of General Motors, Ed Cole. The task took three years, and it changed Brown from a university professor into a combination entrepreneur, engineer, lobbyist, and business administrator.

"Only a naive engineer would have been fool enough to go up and lobby the legislators like I did," Brown says in retrospect. But it worked—with one unexpected change. A few days before the amendment setting up a $2 million line of credit for the labs was due to go to the House floor, the legislator who was going to introduce it—majority whip Marv Stempien—called with a problem. As Brown recalls it, Stempien told him, "I think we ought to change the name of the institute."

Brown had already incorporated the new entity as the Research Institute of Michigan, but Stempien didn't think the name sounded peaceful enough. Noting that environmental issues were fashionable, he told Brown, "I think we ought to call this the Environmental Research Institute of Michigan."

Brown started talking to him about it. "Well, we do *some* environmental . . ."

But Stempien cut him off. "I don't think you understand," he said. "If I'm going to introduce this legislation on the floor of the House, it's gonna have the name I want."

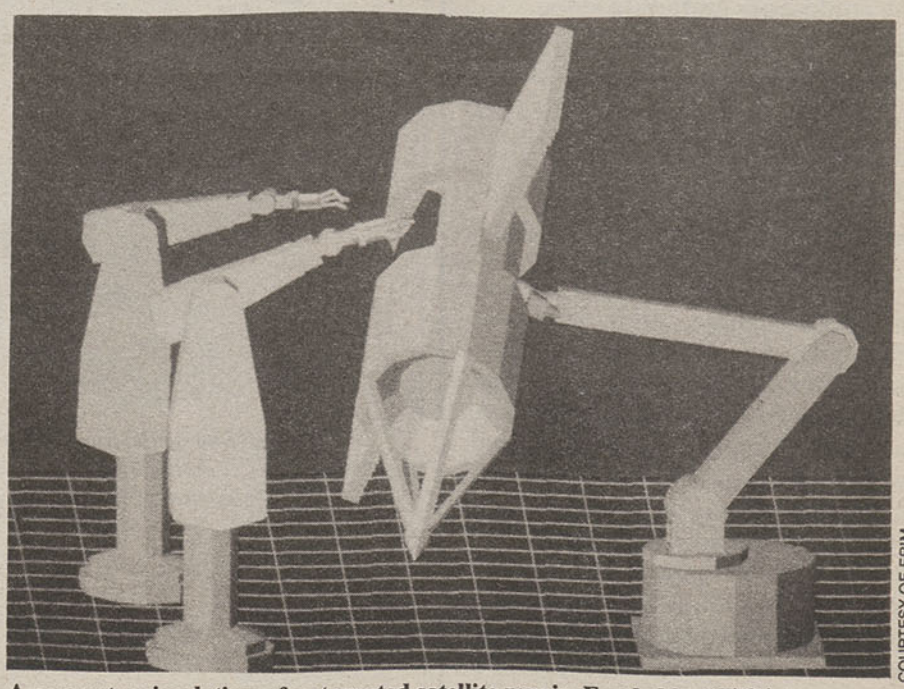
Brown, laughing, said "Fine, whatever you like." The Environmental Research Institute of Michigan was born.

The modified name may have been more appealing, but it was a lot less accurate. Despite its new name and its newfound status as a nonprofit private institute, ERIM was still the former Willow Run Labs. Its research still reflects that fact.

In its sixteen-year life, ERIM has grown enormously, from $6.2 million in contracts and 250 employees to $70 million and 800. Most of the growth has come in the last six years, as its physical plant along Plymouth Road between Huron Parkway and Green Road has expanded from 145,000 square feet on seventeen acres to 300,000 square feet on sixty acres. Counting its many spin-offs in Ann Arbor's high-tech community, ERIM accounts for a good chunk of the estimated $1 billion in research and development that takes place annually in Washtenaw County.

ERIM has remained surprisingly little known, however, even as it emerged as one of the most influential institutions in town. The obvious reason is that most of its work is still done under classified military contracts and so can't be discussed except in the broadest terms. A secondary factor is probably the technical complexity of its work.

While daunting in practice, the basic principles of ERIM's image processing work are surprisingly simple. Almost all of today's artificial vision systems, including machine vision, depend on video cameras to capture images. The cameras divide each image into about 250,000 dots of light, called pixels (short for picture elements) and send them on to a computer. The computer characterizes the position and intensity of each dot by giving it a numerical value, then looks for edges or other distinguishing features of



COURTESY OF ERIM

A computer simulation of automated satellite repair. Funded by NASA, an ERIM-based consortium is exploring ways to automate construction, repair, and maintenance of space-based systems.

the image. If it sees an image it's programmed to look for, it will recognize it automatically.

This basic technology has both military and commercial applications, and ERIM works on both. Eighty-five percent of ERIM's business, however, is military—and its recent growth stems largely from the Reagan-era military buildup.

Because ERIM is in the business of producing new technologies, it is often first in line for available federal funding. And because it is nonprofit—doing research and building one-of-a-kind prototypes, but leaving production to commercial manufacturers—it is seen as having fewer axes to grind than private defense contractors. "The management has to constantly walk a fine line between being a not-for-profit, a trusted defense contractor, and a high-tech proving ground," says Stanley Sternberg, an inventor/entrepreneur who's worked at ERIM on and off for twenty-five years. "And they successfully do it. Brown's a master at that."

Discussions of ERIM's military work are necessarily general. But according to John Pike of the American Federation of Scientists, a Washington, D.C. think tank formed in 1945 by scientists working on the Manhattan Project to study defense questions, ERIM is a relatively small player in the defense procurement business, even among nonprofits. And remote sensing, ERIM's historic specialty, is a relatively small part of the total range of military R&D spending.

Over the last sixteen years, ERIM has grown from $6.2 million in contracts and 250 employees to $70 million and 800. Its physical plant along Plymouth Road between Huron Parkway and Green Road has expanded from 145,000 square feet on seventeen acres to 300,000 square feet on sixty acres.

Remote sensing involves using planes or, these days, satellites to take pictures of the earth. These pictures generally cover the full electromagnetic spectrum, of which the visible spectrum is just one small part. Most of the information is gleaned by comparing what the scene looks like in different parts of the spectrum. A blighted corn crop, for example, absorbs certain frequencies in the near infrared spectrum that are reflected from a healthy crop.

Many of ERIM's most striking photos are actually composites summarizing data from Landsat, the American commercial satellite system. Landsat produces pixels covering a ground area about 100 feet across. The French SPOT satellite has higher resolution—each pixel covers only about thirty feet—but that means each image shows a much more limited area. NASA built and launched the Landsat satellites until about ten years ago, when it turned the program over to the Commerce Department's National Oceanographic and Atmospheric Administration, the weather people, in hopes of getting more commercial users involved.

According to Pike, the Department of Defense doesn't have much interest in Landsat, because what DOD wants requires much higher resolution. With its hundred-foot resolution, Landsat can see a runway. SPOT's thirty-foot resolution could see individual airplanes, if they were big. A military satellite could read the numbers written on the wing.

Other parts of ERIM's work, however, are of considerably greater military interest—and have continued to provoke local controversy. ERIM was one of the prime targets of the unsuccessful 1984 ballot proposal to declare Ann Arbor a "nuclear-free zone." So it's ironic that much of its recent growth has stemmed from the military's own desire to move away from reliance on nuclear weapons.

"It turns out we were at the right place at the right time with the right technology, because a lot of people, including ourselves, are concerned about avoiding a nuclear war," said former executive vice president Mike Holter in the 1986 interview. "If you're gonna defend yourself and yet avoid a nuclear war, what you need is more conventional weapons. You can destroy almost any military target with high explosives if you can put the high explosive on the vulnerable spot. So we're in the business of finding the targets and locating them and guiding them so you can use high explosives instead of nuclear weapons."

ERIM's current contracts with the military generally involve tasks aimed at automating future battlefields. Brown says they include automation of target acquisition, weapon allocation, weapon delivery, aim-point selection, and target discrimination from background. The military wants ERIM to automate all these processes to take its soldiers out of harm's way and make weaponry more cost-effective.

"To a considerable extent now, that's all done by human interpretation," Brown says. "You'd like to get the performance out of an automated weapons system that you could get out if you had a dedicated, large force of kamikaze fighters."

Brown laughs as he makes this comparison, but that's the goal. As someone who's had to answer the sometimes personal attacks of anti-war protesters over the past two decades, Brown has a way of defusing confrontation with humor that reveals a humanistic side. He's seldom put on the defensive, and if he's a hawk, he keeps it well hidden. He's outspokenly down on what he calls "our damn nuclear dependency," and the mention of *glasnost* and arms control agreements excites him. "It's a new world," he says, in the tone of someone who considers new to be better.

Brown is not worried that the end of the Cold War will undo ERIM. Support for the kind of defense-related R&D ERIM

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does may remain pretty good, because disarmament agreements create a need for additional surveillance for verification. And if the U.S. and the Soviets do come up with agreements to limit conventional military forces, then the information systems that guide weapons will become increasingly important. It's a competition for which ERIM is ideally suited.

"We're very proud that we make a contribution, especially to the quality of our defense posture, and that we are creating the technology to give policy people the option of having credible conventional deterrents," Brown says. "Part of the reason we're in the mess we're in is we never felt secure with our conventional forces, and the cheap way out of that was to rely on nuclear. But that's a pretty vulgar way to try to run a world.

"I think contributing constructively to the common defense is an honorable thing to do. I guess where the question comes in is are we doing that wisely as a country? There's plenty of room for criticism there. I'm ready to criticize and respect other people's criticism. I don't have any problem with that."

While Brown readily defends ERIM's military work, he also likes to stress civilian projects, because he and others there hope they represent the wave of the future. Offhandedly, he mentions that they're considering changing the name Marv Stempien gave them—maybe to something like the Institute for Technology Utilization.

"Society is going to change its priorities," he explains. "While there is going to be a continuing investment in the quality of our defense, I think that over the next decade there will be concern for supporting technology development that has dual use—that is, that supports economic development as well as defense posture. So we're strategizing—how do we pursue dual-use activities? How do we link what we're able to do in support of federal agencies with making ourselves more relevant to economic development and Michigan industry?"

The centerpiece of ERIM's effort at branching out into dual-use activities is sighted automation projects like the zip code reader. The good news for ERIM is that the same technologies, namely intelligence systems and automated vision, are at the cutting edge of both defense and industry. The bad news is that machine vision and manufacturing have not linked up in the way people in the business—and certainly ERIM—hoped they would.

Inventor Stanley Sternberg, who headed Machine Vision International, an ERIM spinoff, until it recently went out of business, offers this summary of the current market for sighted automation: "It stinks."

An intense, scholarly, spare man with a full black beard, Sternberg, while at ERIM, designed hardware and software that put Ann Arbor on the machine vision map. He came to Ann Arbor in June 1962, with a B.S. in electrical engineering from Drexel, in Philadelphia. He went to work at Bendix in quality control, left after a year, and took a part-time job at Willow Run Labs, where he was introduced to sensors.

"You know how hard computers are to interface with each other?" he says. "Well, that's not half as hard as interfacing computers with the real world. You have two kinds of interface devices—sensors and effectors. An example of a sensor is the light beam in a seeing-eye door that's broken by a person or object passing through it. The mechanism that reads the signal and opens the door is the effector."

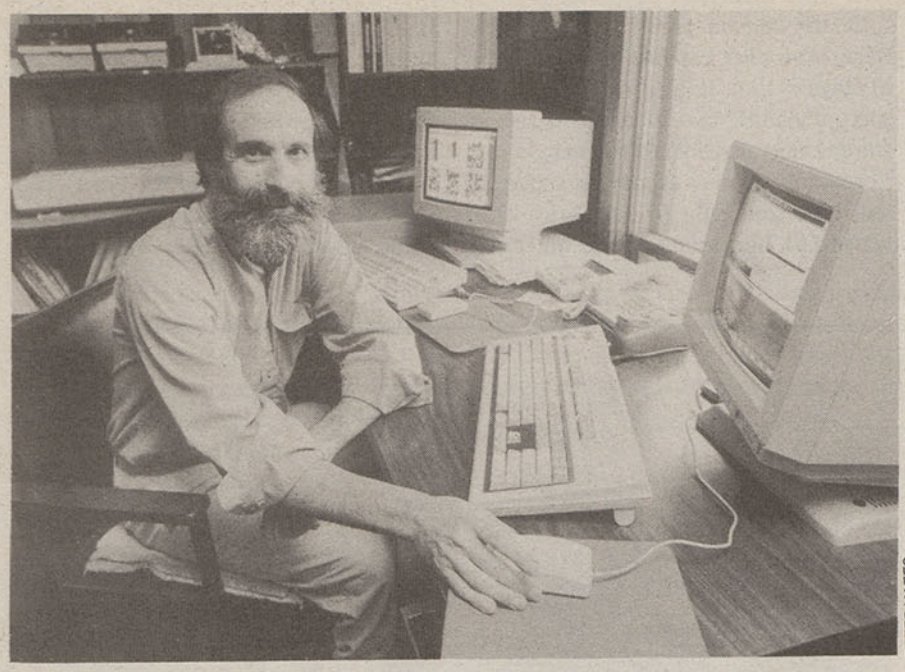
Sternberg left Willow Run in 1968. While working on his Ph.D. in industrial engineering, operations research, which he got in 1971, he started two companies. One built an auto-emissions analyzer and one made sensors for car dashboards that detected raindrops and windshield dirt, automatically turning on the washer and wipers as needed. Neither company prospered, however, and by 1974, feeling he needed a break, he went back to ERIM. "They said, 'Welcome back,' as they say to everybody," says Sternberg.

ERIM was developing its three-dimensional scanner at that time. The Cytocomputer, ERIM's image processor, could work with any sensor that could produce an image—ultrasound, TV cameras, and nightscopes, among others—with its technique of rapidly processing small adjacent bits of image.

"The technique put ERIM in a more competitive position," Sternberg recalls. "It helped them get R and D contracts from the air force, and also from NASA."

In 1981, Sternberg again left ERIM to start a new business. With partners Pat Petraites and Bill Dargel, he formed Cytosystems. (He changed the name to Machine Vision International two years later after ERIM threatened a lawsuit, claiming the name infringed on their patent on the Cytocomputer.) As hundreds of unemployed auto workers fled Michigan for Texas oil jobs, the car companies, especially GM, were becoming interested in the potential of high tech as a quick fix for their manufacturing problems. MVI was just one of three small machine vision companies—the others were Synthetic Vision Systems and Applied Intelligence Systems Inc.—that spun off from ERIM and set up labs in Ann Arbor. A fourth, Perceptron, started up in Farmington Hills. By 1984, the Ann Arbor labs together had almost 400 employees, but problems were becoming apparent by the following year.

The start-ups had been undercapitalized and overoptimistic. In order to get business, they promised more than it turned out they could do. What worked in the lab didn't adapt well to the factory floor. The high-tech computer-based models couldn't communicate or react to variables. It was hard to integrate them with production steps already in place. Complicating matters for the machine vision companies was that the car companies tended to want integrated systems for specific applications. They were



PETER YATES

Inventor-entrepreneur Stanley Sternberg saw first-hand the failure of ERIM's once-promising spin-offs in commercial machine vision. Machine Vision International, the company he co-founded in 1981, recently went out of business.

expensive to manufacture and had to be reinvented for each new task. They weren't useful anywhere else.

It became clear that machine vision was not saving money for the car companies, and they began to cut funds for future contracts. By 1987, layoffs had reduced the number of machine vision employees in Ann Arbor by half, and the companies were forced to scramble for new contracts in other fields to survive. After drastic cuts, AISI is hanging on. Synthetic Vision Systems was recently sold to View Engineering, a California machine vision firm. Stanley Sternberg's Machine Vision International, which did the bulk of its work for GM, went out of business.

Machine vision fell down in what Bill Brown calls "the Anthony Carter domain," after the former U-M pass-catching great whose eye-hand coordination is legendary. Machine vision is fast, tireless, and if properly programmed, basically incapable of error. But it's also a very rigid system, without the ability to adjust. Recognizing objects that are partly hidden, such as a mixed bin of parts, has for years been a nearly insurmountable problem. A stray gum wrapper or a newly waxed floor can throw off a system's light recognition pattern so much it shuts down. In the "Anthony Carter domain," machine vision systems are stuck on third and long with no one like Carter, a genius at improvisation, to throw to. As Brown sees it, that's where ERIM is going to have to come in.

One thing Brown says he's learned from the troubles the machine vision start-ups have encountered is that a start-up is not the ideal mechanism to handle this dimension of economic development. There are three reasons. One, the technology is just not mature enough. You might need ten or twenty different kind of experts on hand to cover machine vision right now, nearly impossible for a start-up. Second, industry has a tendency to internalize everything, feeling that if it's worth doing, they'll do it themselves. Third, although industry needs machine vision, they don't know they need it. A start-up company on a tight budget can't sustain the long-term investment needed to make the technology user-friendly enough—in terms of cost and accessibility—to demonstrate this.

"It's a tough market," Brown admits. "We have some plans on how to make the technology more readily available to industry, but it's not simple. It's going to take awhile and require a lot of effort."

ERIM is trying to form partnerships with the DOD's Defense Advanced Research Projects Agency and the auto industry, trying to get them involved in a long-term commitment to work together on putting machine vision technology in a form that will make it convenient for industry. You sense the marathoner coming out in Brown when he talks about this new mechanism.

"We're gonna make that work. What I don't know is if we're gonna make it work in six months or six years. But we don't have any choice. We're not gonna try. We're gonna do it. Fundamentally, our notion is get the momentum on it, keep the momentum up, and you can make a go of it."

It's the day before the Notre Dame game, the Sensors division has just won a big contract, the computer is down, calls and messages are coming in, and the scene inside ERIM is brisk and positive—business as usual. Security at the Plymouth Road entrance is friendly but tight. The guard at the front desk stops all visitors and has them sign in the time they arrived, their citizenship, their employer, and who they're there to see, checks on it, then gives them a badge—which amounts to security clearance into certain parts of the building—and asks them to wait. ►



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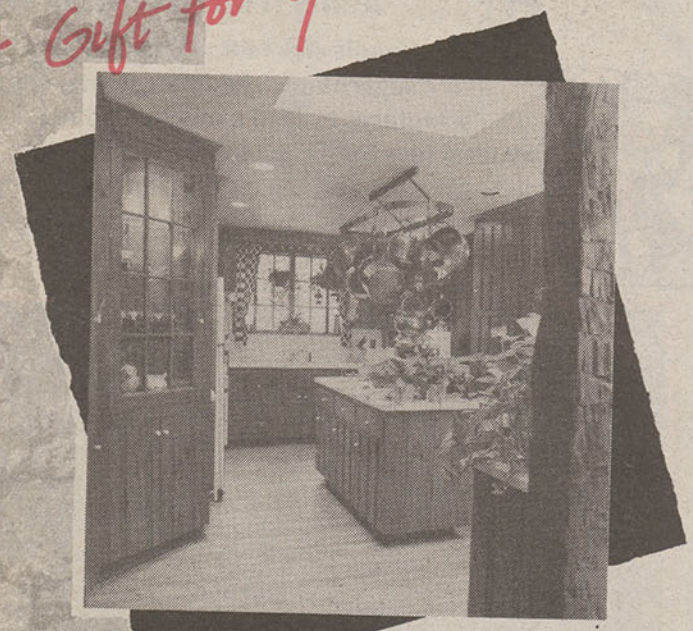
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On the west wall of the lobby, there's a large, false-color Landsat mosaic of lower Michigan, shot from a satellite in four spectral bands, two of them in the infrared range invisible to the human eye. Vegetation appears as various shades of red, bare soils light to dark gray, clear water dark blue to black, and water with sediment pale blue. It's not a *National Geographic* shot. The computer-processed image has a grainy look, but the detail is high resolution, a cartographer's delight, and the scale reveals a bounty of environmental data. Higgins Lake and Torch Lake are the cleanest inland lakes in the lower peninsula, for example, and the lush red growth around Waterloo is matched only by the Pigeon River country north of Gaylord.

Bob Sampson comes from his spartan office into the lobby to receive a visitor. He is the head of algorithms and robot vision research at ERIM. Sharp, diligent and linear, he is a problem solver, a master computer programmer in a company loaded with computer experts. Walking down a long hall toward a work station, looking harried but in control, he finds irony in the paralyzing effect of a downed computer on high-tech researchers.

"They do all their word processing on the computer, of course, and if the computer goes down, they can't write their report." He shakes his head, laughs, and produces a pencil and a sheet of note paper. "And I say, 'Y'know what this is? This is a pencil. You know what this is? This is paper. Write the damn words down on paper and I'll have the secretary type it!' "

Sampson coordinates three main projects in automated vision. According to Bill Brown, nonmilitary applications of ERIM research, roughly 15 percent of the budget, ride pretty much on the back of ERIM's defense work. In a strict bookkeeping sense they carry themselves, but ERIM would never have the resources or facilities or people for them if it were not for all its defense work.

The first project was for Ford. They wanted a demonstration system that could assemble a heater motor all by robotics. The hardest step involved placing circular plastic parts on each end of the housing that holds the motor. Though the pieces were circular, they were tooled in such a way that they would fit in only one position. The trick was getting the robot to recognize where to grip the piece when picking it out of a box full of similar parts.

"Here was a classic problem that could never be done," Sampson says, pulling up at a downstairs work station. "The mixed bin of parts problem." A gleaming, life-sized robot awaits instructions, a gripper like a pair of needle-nosed pliers at the end of its only arm. A laser is the robot's eye. A Cytocomputer, backing the robot like a king in a chess game, is the brain. "We scan a laser beam back and forth, okay, form an image, okay, then we send the picture of that image to our high-speed image processor—those four boards on the Cytocomputer. Then what we do is run a model of this gripper over the image and see where it will fit down in and around and in what orientation, and we send that back to the robot, who comes over and picks it up."

The second project involved looking at mold growing for a pharmaceutical company. In what is basically a screening process, the computer is programmed to recognize mold cultures that are different.

"What we do once we get the picture of the mold," Sampson explains, "we look for 'Is there anything of interest in it?' Typically, what the person looks for is anything he's never seen before. So we



PETER YATES

For Ford, ERIM tackled what Bob Sampson calls "a classic problem that could never be done"—picking a part from a bin, finding the correct orientation, and installing it automatically.

store in the computer all the characteristics of the normal mold growth, bang, if it fits into that category, look at those features, the texture and color of the mold and so on. If it's not like anything we recognize, we kick the picture off to the microbiologist, and he decides."

The third project is the zip code reader. Accounting for about 15 percent of the mail the post office gets—about 23 billion pieces a year—handwritten script is an extremely difficult machine vision problem because no two people write numbers exactly the same. The main problems are that people don't tend to write straight and very often they connect the digits. So the recognition technique not only has to be able to find the digits but also to realize they're connected. ERIM has been working on this for three years. The computer program they have devised to solve this problem is 68,000 lines long. It works, but it's not yet fast enough to meet the post office's needs. That's the next step.

"We've taken a model-based approach," says Sampson. "Model-based technique tries to build a model of what a digit is. There's not just one model for every digit. There's thirty-three different models. It's like a puzzle, and we're trying to fit all the pieces of the puzzle together."

What the computer uses for recognition are what are called cavities. Most 2's have a cavity in the west direction. With 5, there's one each way, but one has to be below the other. Zeros can be totally enclosed or have an upfacing cavity.

"That's been the biggest drawback to the advent of machine vision," says Sampson. "It's so hard for people to understand how wonderful the person is, how fast they do things, how much they take into account. A computer, however, has to go through all the steps you want it to do. You got to tell it everything you want it to do—under this circumstance you do this, under that circumstance you do that. You have to go through thousands of operations on the image. How do I take into account the context? A five and an *s* can look identical. A human can do that very fast."

Handwritten mail accounts for about 15 percent of the mail the post office gets—about 23 billion pieces a year. Reading those zip codes automatically is an extremely difficult machine vision problem; ERIM's program to solve it is 68,000 lines long. "It's never been done before," boasts Brown, "and we're doing it very well."

It's been almost fifteen years since ERIM patented the Cytocomputer, the high-speed image processor that made machine vision possible. Since then, ERIM researchers have made steady progress in refining existing technologies and finding new applications for them. CAVE (Computer Access for Vision and Employment), software that will allow the vision-impaired to use a computer without having to see the screen, is one example. The new generation of the Cytocomputer is another. By rigging a six-sided mirror that spins to the laser scanner instead of the old two-sided mirror that nodded, ERIM has increased the speed of its image processing by a factor of ten. An image that once took ten seconds to get now takes a quarter of a second. The clever twist could have enormous impact on robotics, where real time is a second or less, or on the smart weapons business, where you can't be too fast.

"The whole step now is making this kind of stuff affordable," says Sampson. "Right now, it takes so many steps and so much computer power that even with these special-purpose instruments it may cost you a couple hundred thousand dollars or so for a system that can do it. Figuring out how to make the hardware and electronics cheap enough—I see that as the next step."

But the question is, what's the next new technology? Is ERIM locked in to incremental advances? Is it a power whose time has passed?

The question doesn't throw Sampson. In the comprehensive way he approaches a question—working like a builder from the ground up—he says, as he walks back toward his office with his visitor, "Okay, that's a good question." Musing, he rephrases it. "What's the next domain?

"The whole step now is making this kind of stuff affordable," says Sampson. "Right now, it takes so many steps and so much computer power that even with these special-purpose instruments it may cost you a couple hundred thousand dollars or so for a system that can do it. Figuring out how to make the hardware and electronics cheap enough—I see that as the next step."

His footsteps echo in the hallway. He walks like someone who has somewhere to go, friendly but focused.

"Computer capability in prices have continually been downward. In other words, you get more capability for less money, and today you get in a hand calculator what twenty years ago you couldn't get in the biggest computer available. The whole trend makes the kinds of applications that we figure out how to do more and more valuable."

He looks up and allows himself a proprietary grin.

"Now the thing you can't get around is the algorithm developer. Some person's got to sit down and look at a problem and figure it out. 'How can I do this problem, even with this computer capability available?' We will continually have a niche in that arena, no matter how sophisticated it gets." ■

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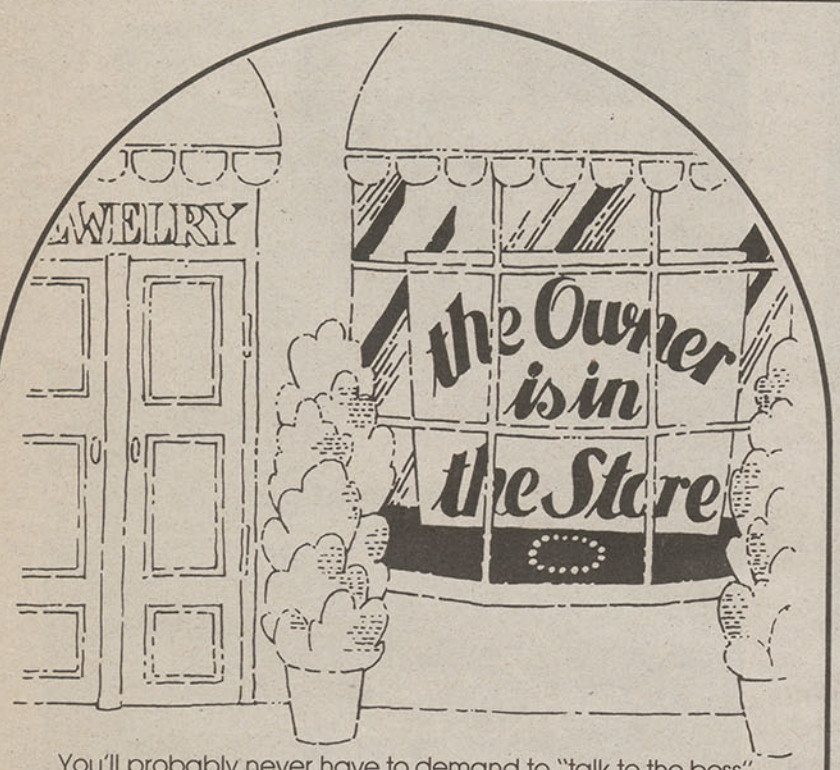
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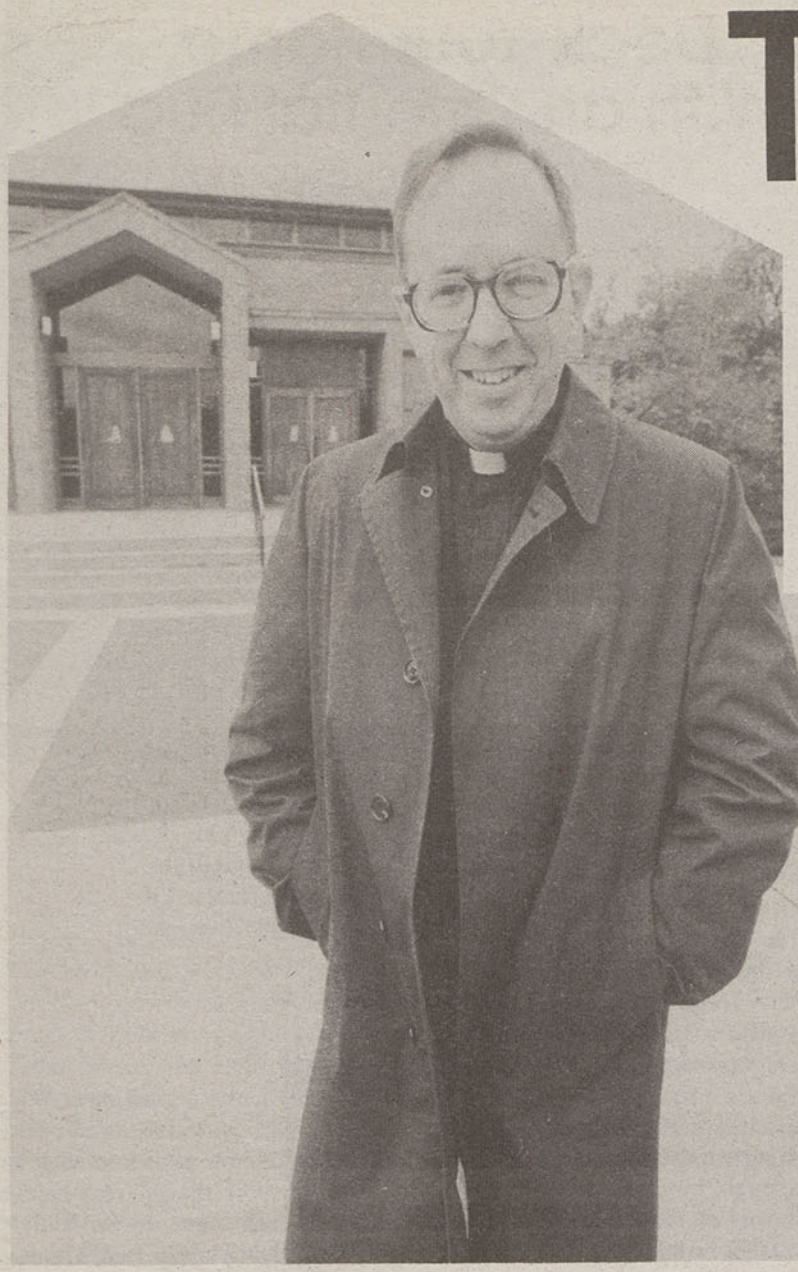
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PETER YATES

The Priest of St. Francis

In 1961, Charlie Irvin gave up a promising career as a corporate lawyer to join the priesthood. He's served through a period of extraordinary tumult in the Catholic Church.

By Robert Ross

When Charlie Irvin dies, he wants to get a few questions answered.

One of the people he plans to have a word with is the late Bishop Gallagher of Detroit, who, shortly after Irvin was born in 1933, confused his personal opinion with Church teaching and declared it a mortal sin for Catholic parents not to send their children to Catholic schools. Irvin's mother and father risked the eternal flames anyway and sent him to Angell School. "Since Bishop Gallagher is now dead, he knows what is a mortal sin and what is not," Irvin says, smiling.

He also wants to compare notes with priests who lived during the Protestant Reformation to find out what was on their minds during that great upheaval. He thinks the windstorms of change that have swept the Catholic Church during the twenty-two years he's been a priest are every bit as momentous as those that split Christianity open 500 years ago. Of course, he knows he'll have to provide a few answers of his own to what he calls the ultimate question: What did you do with your life?

He's been working on his response to that question ever since 1960, when he "surrendered to the call" to become a Catholic priest.

From his smooth boyish face, Father Charles Irvin looks out with experienced eyes. They are sensitive, attentive, often amused, sometimes sharp. He speaks softly, patiently, like someone who uses words as tools, aware of their uses and impact. He is fond of stopping in mid-sentence to examine a word for hidden meaning, like the geode he fingers as he talks about his life. The plain volcanic stone, scarred and pocked on the surface, reveals a sparkling, crystalline interior. It is a kind of emblem for him, he says. "We judge ourselves by what is on the outside; God judges us by what he sees on the inside."

Born in the old St. Joe's Hospital on Ingalls Street, Irvin spent a quiet boyhood in Ann Arbor. His father worked for Ann Arbor Federal Savings, and his mother was an artist who painted miniature portraits on quarter-sized slices of ivory.

He remembers fondly his sixth-grade teacher at Angell School, Miss Sturgis. "We loved her," he says. "She was strict, but extremely fair. When she walked into the room she'd bang the butt of a jackknife against the chalkboard, then leave it on the chalkboard ledge during class. She got instant attention and total silence from us. Those who went to Catholic schools are mistaken in believing they have a monopoly on classroom horror stories."

When his father joined the faculty of the U-M business school, the family moved to an apartment on East University. Irvin attended University High School across the street, in the building that now houses the U-M School of Education.

After high school, it was a few blocks farther for a business degree, a law degree, and an MBA. Upon graduation from Michigan in 1959, Irvin went to work as a corporate attorney in the trust department of the 5,000-employee Continental Illinois National Bank in Chicago. A year and a half later he entered Sacred Heart Seminary in Detroit.

"One of the guys I was living with in Chicago talked me into making a weekend retreat at a nearby Franciscan retreat house," he explains. "There, I could no longer resist the urge to respond to God's call."

It was a call that had begun to nag him four years earlier during his first year in law school, when in the space of a few short months he broke up with the girl he planned to marry and lost his father suddenly to lung cancer.

"I started asking myself basic questions," he says. "What is life all about? Who is God? If God is so good, why do these terrible things happen to people? And when I died what would I be able to say I did with my life?"

Irvin entered the seminary on the threshold of what many consider the Catholic Church's second Reformation: the Second Vatican Council, which opened in 1961 and closed in 1965 and whose effects are still being felt today. It certainly affected Irvin's training for the priesthood.

"They had me take two Latin classes concurrently and study the philosophy of Saint Thomas Aquinas, then they threw it all out," he says. "After my first semester of theology, they threw out all the books. The rest of my theological training was spent studying the documents coming out of the council. So I spent seven years in the seminary without getting an education." He pauses, a smile slowly forming on his face.

"Seriously, the most liberal education I got was in the seminary, in terms of liberating my mind from the prison of the immediate, the urgent, the now. My mind was free to range over the history of ideas and cultural development and of our response to God and life."

Priests coming out of seminaries in the late 1960's were charged with nothing less than transforming the Church from what Irvin calls an "elitist, exclusive, and kingly institution," to one more "inclusive, humble, and servant-like." Their new vi-

At Angell School in 1941, Charlie Irvin and Judy Goodhew packed Christmas boxes for displaced children in Europe.



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FATHER IRVIN *continued*



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Irvin (second row, far right) posed proudly with his class in 1967. In the turmoil of the 1960's, half the class left the priesthood within five years.

sion of the Church was at odds with the laity they were being sent to serve. Many Catholics, even the educated and affluent, still clung to the passive, protectionist attitudes of their immigrant parents and grandparents, for whom the parish priest was a powerful combination of teacher, preacher, and protector of the faith in a nativist, anti-Catholic environment. More than a few priests, as well, found it difficult to surrender their old roles.

"It was tough," Irvin says. "Fifty percent of my class left the priesthood within five years of their ordination." He hastens to add that other factors were at work in this exodus of priests. "For many, especially those who entered the seminary in the ninth grade, it was their parents or an eighth-grade nun who had the vocation, not them. And then there was the revolution of the Sixties, which was in effect a mass rebellion of 'baby-boom' adolescents, who rejected history, wisdom, and anything not experienced personally. Many priests who hadn't adequately dealt with their sexuality acted out their own delayed adolescence and left.

"I remember several people saying, 'Gee, Charlie, how do you feel with all the good priests having left?' I didn't know how to respond." He whispers, "I mean, who *are* the good ones?" then falls silent.

"It's still demoralizing. You ask yourself, 'Why am I staying on and attempting to live what's demanded of a priest when so many others have left it?' And I don't have an answer, except that I continue to surrender to the call.

"It's similar to the challenge faced by a married couple whose friends are getting divorced. It's no mystery that priesthood is in trouble in the very context in which marriage is in trouble. What's at stake is the value of commitment in our culture. In church language, it's called covenant, an agreement that can't be broken. In our marriage preparation, we stress that God has given a covenant commitment in his love for us. It's a question of our response. And that's what's involved in priesthood, too."

After his ordination in 1967, Irvin served in a Port Huron parish for a little more than a year before being sent to St. Mary's Student Chapel, at Maynard and Thompson streets, the official parish for the estimated 5,000-plus Catholic students, faculty, and staff at the U-M.

"The revolution was on. Bras were being burned. A science building on North Campus was dynamited," he says. "It was overwhelming to arrive at that time without any experience to speak of as a priest. I guess the cardinal figured that with my background as a university brat I might have something to offer."

Irvin also witnessed the birth of Ann Arbor's Word of God community, which gathered at St. Mary's during its early years.

"I was an avid supporter of the Ann Arbor charismatic movement in its initial stages, when it was interested in renewing the life of the Catholic Church from within," he says. "When they formed their own distinct community apart from existing parish communities, I had a problem. They put time demands on some of my best leaders, which took them out of my parish. Their analysis of scripture and their teachings on women's roles and on headship and subordination put us at variance with each other, too.

"I find that when people talk about Baptism in the Spirit and then jump to the rapture, they skip over the passion and death of Jesus. They have a hard time dealing with loss, sin, failure, and pain. Their vision is that if you follow God, everything will go well with you. If it doesn't, you're not right with the Lord. Baptism in the Spirit also casts doubt on



HISTORICAL PHOTOS COURTESY OF CHARLES IRVIN

the validity of infant baptism. But in spite of all that, charismatics definitely occupy a zone under the umbrella of Catholicism. The charismatic experience has dramatically improved the spiritual lives of many people."

After eleven years at St. Mary's, Irvin was commissioned to start a new parish in Hamburg Township, just outside of Whitmore Lake but a world removed from liberal Ann Arbor. "It came at a good time in my life—my midlife crisis. It was very generative and challenging. There was literally nothing there, not even a piece of land. So I had to go up there and find people and a place to say mass." What became Holy Spirit parish started in a VFW hall, then moved for a while to St. Paul's Lutheran Church before it had its own church building.

The pastor of the fledgling parish got to dust off his legal skills briefly to draft purchase agreements and conduct title searches and deed work. But that was on his own; no one in authority in the Catholic Church has ever asked him to do anything with his legal training. "At times I think it's strange," he says, "but many times I am very thankful to be left alone."

At Holy Spirit, Irvin confronted a long-standing personal problem. In 1986, after "faithfully and steadfastly" downing two double manhattans every evening for years, he checked in for three months at Guest House, an alcoholism treatment center near Lake Orion. He calls the treatment he received "the greatest thing that ever happened to me outside of my ordination.

"Alcoholism is a cunning, powerful, and baffling disease that attacks one's relationship with one's self, with other people, and with God. It had been progressing slowly and insidiously in me for over twenty years. There was no dramatic moment. It was only when some people who love me very much demonstrated how my relationships were deteriorating that I saw I had a major problem.

"Living a life of serenity and recovery has to do with living a spiritual life in which urges toward addiction or substance abuse have little power over you. I look back at the days I was drinking and I'm mystified that I ever did it."

Rather than scandalizing the members of Holy Spirit parish, his announcement at Sunday masses of his decision to seek treatment met with tearful ovations. Since then, word of his experience has gotten around and prompted people who are struggling with alcoholism, personally or in the lives of loved ones, to seek him out for counseling, he says.

In 1987, Irvin was sent back to Ann Arbor to become pastor of St. Francis of Assisi parish. He says going from a parish of 500 families to one with 2,500 families, an elementary school, and an annual budget of $1.5 million came as a shock. "The only thing that has kept me from the loony bin is my training in business and law," he jokes.

He says he's "at war" with the size of his parish and has launched a project to break it into smaller groups "to reduce it from a five-thousand-pound marshmallow to something we can deal with."

Another parish project was a recently offered program called "Recycling Old Catholics," for people in their forties and fifties who are returning to church with "out-of-date expectations. Many of them expect the Church to be a controller rather than a teacher. It's the one expectation that those who love the Church share with those who hate her," Irvin says, laughing.

The need for such a program was brought home to him recently when a parishioner reported overhearing a young child in a nearby pew ask his mother who "that man" was up at the altar. The mother hesitated before answering, "Don't you know? That's Father Rademacher." The previous pastor had left the parish two years before.

"I think people are coming back because there's a need to ground oneself in what is lasting, a tradition that gives one the power to face life," Irvin says. "In the history of the Church, you see this again and again. Just as people are about to bury the Church as irrelevant, it's coming out of the grave."

Irvin cites *The Power and the Glory*, Graham Greene's best-selling novel about a hunted alcoholic priest in Central America, as his favorite book about priests. "Even though he is weak and flawed, he knows that God has chosen to work through him and that he is still responsible to God. It reveals a profound perception of what it means to be a priest and the nature of the sacrament of holy orders. God is acting through our brokenness."

He's angry with the way priests are portrayed in films and on television. "They're like old black Joes," he says, "nice, doddering, harmless fuddy-duddies you pat on the head. They say their prayers but don't know a thing about human relationships, particularly those tested in the crucible of marriage. No virile, strong, wise, and powerful models are presented.

"A lot of priests are heroic people. Their lives are unbelievable stories in terms of what's happened to them, what people have done to them, and how they've struggled with sex and prayer and spirituality and God and Church and religion. They've lived through a lot of pain and come out on top, on the other side.

"But the same is true of a lot of married couples who've gone through living hell in their own relationship and with their children—and they've become very saintly people. I hear the confessions of saints. A lot.

"But the popular culture is just as unfair to married couples. Just look at afternoon television. And what is the message about religion? When do you see ordinary people going to worship in an ordinary, wholesome way? American culture only presents us with a kind of civil religion, reduced to the common denominator."

Irvin loves Catholicism as a believer and an intellectual and is passionate about its contributions to Western civilization and culture. He is particularly incensed by anti-Catholicism, which he calls "the last intellectually respectable bigotry in America.

"There's this mythology that it's impossible to be a Catholic and an intellectual, that one hands over one's mind to become a Catholic. People forget where the academic robes came from"—the robes given to Church scholars when they were authorized to teach.

It is no accident, he says, that although Gabriel Richard, one of the founders of the University of Michigan, was a French Catholic priest, there have been no Catholic presidents of the U-M until James J. Duderstadt took over in 1988. "Take a look at some of the photos of early presidents and you'll see one after another dressed in Masonic robes," he says. "My father used to tell me that he'd never die a full professor."

Irvin's father never received that final promotion—which would make his bitterness easy to dismiss, except for the fact that Catholics have long been underrepresented on American faculties. Explanations range from the centuries-old antipathy between the Church and the Masons to the Catholic distrust of secular education. Whatever the cause, a massive 1969 Carnegie Foundation study by Stephen Steinberg (summarized in his book, *The Academic Melting Pot: Catholics and Jews in American Higher*

Working out of a trailer in a farmer's yard, Irvin built Holy Spirit parish in Hamburg Township from nothing to a congregation of 500 families.



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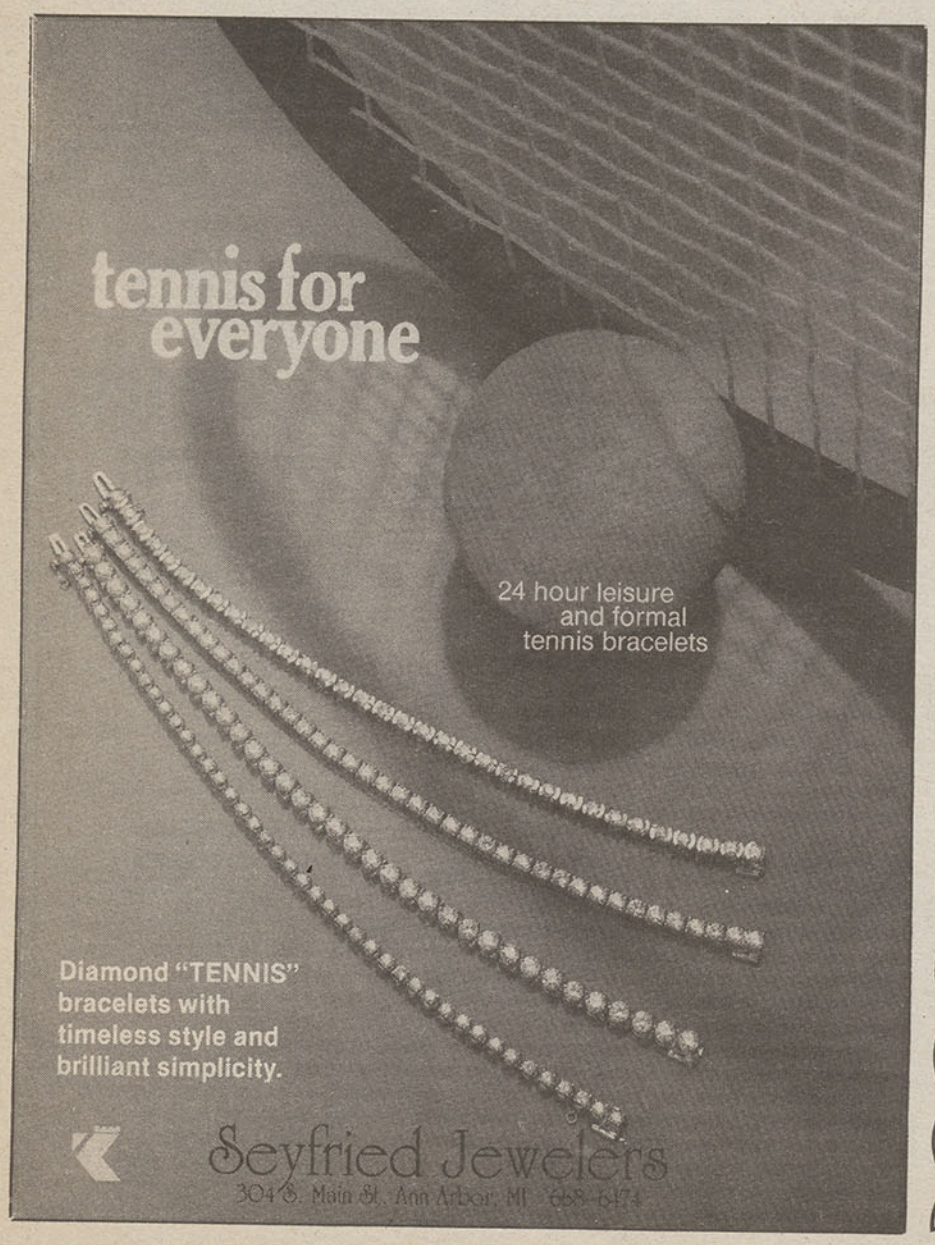
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Education) found that Catholics made up 26 percent of the American population, but only 18 percent of its university faculties—and among senior faculty at elite universities, they accounted for less than 10 percent.

Ann Arbor's intellectual, skeptical culture calls for a special approach to evangelization, Irvin says. "I do it the same way Saint Paul did in Corinth, which was very cosmopolitan, the San Francisco of its day," he says.

"I like to ask questions in my homilies, and I like people who question. You don't ask a question unless you believe there's an answer. The people who bother me most aren't the ones who question the Catholic Church, the Christian faith, or the Bible. It's the ones who blow it all away and say it just doesn't matter."

With teenagers, Irvin says, the challenge is to convince them they have a soul. "They know they have enthusiasm and school spirit. The trick is to develop their sense of character so that they'll do something even if nobody's watching—that they'll be honest at a price or stick out in a crowd because they're willing to say no when everybody else wants to say yes.

"But you can't make someone be Catholic or Christian or good. That's a fallacy of our culture, especially in Ann Arbor, home of the University of Michigan: the belief that education is enough to guarantee that people will behave well. Well, the most intelligent of our sons and daughters, graduates of Ivy League colleges, engaged in all the activities of Watergate, and their education didn't guarantee moral behavior or character. There has to be something more than enthusiasm for the latest fad passing by on a wagon with a band playing. It's that 'more' that is the business of the soul.

"The history of Christianity is one of mutating itself so that it impregnates a culture and takes on parts of that culture at times. There's a dialogue, a transaction, that takes place. For instance, the Church today is becoming much more participatory than it was twenty or thirty years ago. We're picking up what the culture is offering.

" 'Culture' has the word cult within it," he observes. "It's about the business of worshipping something. The issue is what does our culture worship and what are the elements in that worship that it values and asks us to emulate?"

According to Irvin, the Church in the United States is in a strong position compared to European countries, even Poland. A key reason, he believes, is that it is becoming declericalized. "The lay people are taking over more responsibilities. At St. Francis School we don't have one nun, and on the pastoral team we have two priests and the rest lay people, and we're doing very fine.

"When I entered the seminary, the pastor literally ran the parish all by himself. He had no parish council, lay groups, or even consultative bodies—except for his poker cronies on Saturday nights. But today it's entirely different. The old days of domination and control are gone. If you try to pastor a parish that way today, you kill it. My motto as a pastor is 'Get out of the way.' I inspire, teach, and delegate, and the parish runs itself.

"My job is to minister to the ministers. I can't be out on a rescue mission to close an abortion clinic, but people who are shaped and formed here can be. I can't be in the halls of the legislature enacting laws which in effect regulate behavior. Folks have to bring the kingdom of God to earth as it is in heaven. They have to be in the civil rights and anti-war marches. As more people take on that vision, they'll see that the great hidden strength of the Catholic Church in the United States is all these people who continue to belong to the Church even though the clergy is diminishing rapidly."

Irvin worries, however, that the declericalization process also poses a threat to the Church's sacramental life. "I told the bishop the other day that the quickest way to protestantize the worship of the Catholic Church is to do nothing about the celibacy issue, and thereby ensure that no priests are left to celebrate mass. Then we get into glorified Bible reading and hymn singing on Sunday.

"The day is rapidly coming when the lay Catholic critics will have nothing left to criticize if the only criticism they can direct is against the priests. Pretty soon everybody's going to wake up and say, 'Wait a second, we're criticizing ourselves.'

"The priest crisis is very complex. So many of the major problems for the Catholic Church revolve around our human sexuality. A certain fear is operative. And when you're afraid, you don't change, you circle the wagons. Until that fear is overcome, I think a lot of issues won't be adequately addressed. Anyway, I know when the regulation on celibacy is going to change," he jokes. "Five minutes after I die."

He cautions, however, that allowing priests to marry will not in itself ensure an increase in priests. Another conflicting force, he says, is "the yuppie trail of medical school and the MBA. What is considered a successful life, an admirable career? I've asked people, 'If your sixth- or seventh-grade son said he'd like to be a priest, would you be disappointed?' Some are taken aback and admit they don't know how they'd react."

After twenty-two years as a Catholic priest, Irvin admits to wondering at times what his life-style and salary would be had he remained a corporate lawyer. "But those moments of envy and jealousy pass quickly," he says. "I've probably had more freedom as a Roman Catholic priest to operate than had I been an employee of a major American corporation—which is an astonishing thing.

"It's been a fascinating journey, more liberating than I could ever have imagined." ■



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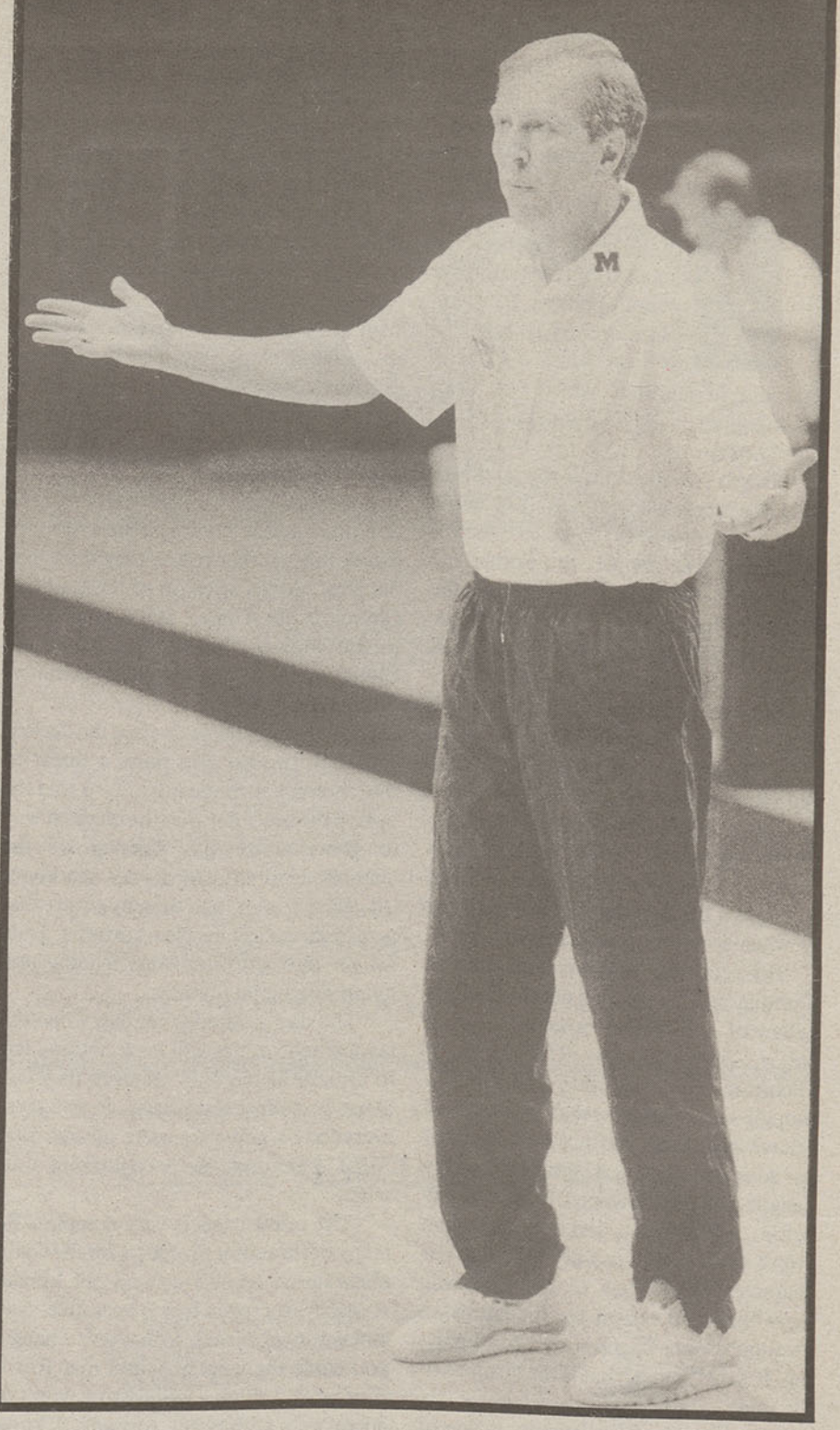
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Steve Fisher's Post-Cinderella Season

The U-M's basketball coach worked miracles with Bill Frieder's all-star recruits last year. Without Glen Rice, can he do it again?

By Don MacMaster



PETER YATES

"You've got to be good, lucky, and in the right place—and we were all of the above," says Steve Fisher of last spring. The country's only undefeated basketball coach will be hard-pressed to repeat that championship season. He's lost only one starter—but that was Glen Rice.

With 17:30 left in the NCAA championship game against Seton Hall last season, a CBS camera scanned the capacity crowd at the Seattle Kingdome and came to rest on Bill Walton. Quickly a graphic went up on the screen: "NCAA tournament MVP—'72, '73." As the camera lingered on the former UCLA center, the familiar huge head with flaming red hair filling the screen, a key point, one that will weigh heavily on the Michigan Wolverines this season, was left unsaid. It's been almost twenty years since a team has won consecutive NCAA basketball championships. UCLA, led by Walton, was the last team to do it.

Michigan was leading 44–35. Behind the sweet shooting of Glen Rice, the powerful open court drives of Rumeal Robinson, major league rebounding by Loy Vaught, Terry Mills, Mark Hughes, and Sean Higgins, and hustling, tenacious defense, personified by Mike Griffin, the U-M was demonstrating the same potent game that had taken them in impressive fashion through Xavier, South Alabama, North Carolina, Virginia, and Illinois.

Still, there were plenty of doubters. In the pregame show, Indiana coach Bobby Knight and two of his proteges, Mike Krzyzewski, coach of Duke, and Quinn Buckner, point guard of Indiana's undefeated 1976 national championship team and now an assistant under Knight, all picked Seton Hall. Buckner said that if Michigan took Seton Hall for granted, they were "in for a big surprise." Krzyzewski said, "Seton Hall is an extremely tough-minded team." And Knight said it would be a down-to-the-wire game if both teams played up to their potential. But he figured Seton Hall would be more likely to do that.

The implication was clear: Michigan, a team perennially loaded with talent, was not tough enough to win the big ones. The conventional wisdom was that when pressured Michigan would fall apart. Seton Hall was a tough second-half team. It would apply increasing pressure as the game wore on.

After a TV time-out, Rumeal Robinson, who was playing a spectacular game, gave U-M its largest lead, twelve points, with a powerful reverse dunk in heavy traffic. That was high tide. From then on, almost imperceptibly, Seton Hall began cutting into the lead. Behind guard John Morton, who was having the game of his life both offensively and defensively, Seton Hall came on.

Rice hit a three-point shot to break Senator Bill Bradley's tournament scoring record of 177 points. But Seton Hall kept coming. Interim coach Steve Fisher, who'd taken over the team just nineteen days before when Bill Frieder jumped to Arizona State, knelt on one knee along the sidelines, calling out defenses and encouragement. Rice hit another three-point shot, this one giving him the career Big Ten scoring record. But with four minutes left, Seton Hall had cut the lead to three, and Michigan looked tired. Then Morton made a great steal, finishing it off with a dunk, hit a three-pointer from the wing, and converted a twisting drive through traffic. Seton Hall took the lead, 67–66, with two minutes left. Fisher called time.

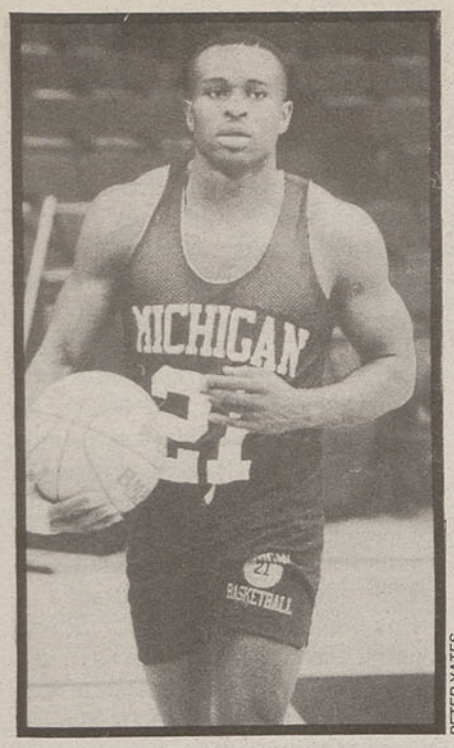
After the time-out, the ball was inbounded to Robinson. He picked up his dribble, ordinarily not a serious gaffe, but Morton's partner in the backcourt, Gerald Greene, was on Robinson like a sweaty T-shirt, and when Rumeal could find no one to pass to in five seconds, the ball went to Seton Hall. That was low tide. All Seton Hall had to do was kill the clock and make their free throws and they could do no worse than tie. And they were a fine free-throw shooting team.

It looked as if in its finest hour, Michigan would follow the old script. But after a Michigan foul with less than a minute left, Seton Hall's Darryl Walker missed the back end of a one-and-one, and Michigan came down the floor trailing by two. A magical sequence unfolded. During most of the second half, Seton Hall had done the only thing a team could do to stop Glen Rice from scoring—deny him the ball—but with the national championship hanging in the balance, Rice ran his man into a screen, escaping him momentarily, and received the ball from Robinson. He was beyond the three-point line with his back to the basket. Without a dribble, he turned and rose up for the shot. With just a fraction of a second to sight in the hoop, two defenders right in his face, fading away, he nailed it dead center. Michigan fans all across the country clawed at their ceilings with glee. The basket gave Michigan a one-point lead.

After a Seton Hall misfire, Sean Higgins hit two big free throws with thirty-four seconds left to put Michigan up by three. Those free throws saved the game for Michigan, because Morton came back with a three-pointer to tie the game. It was clear now that this was a classic championship game between two tough-minded teams.

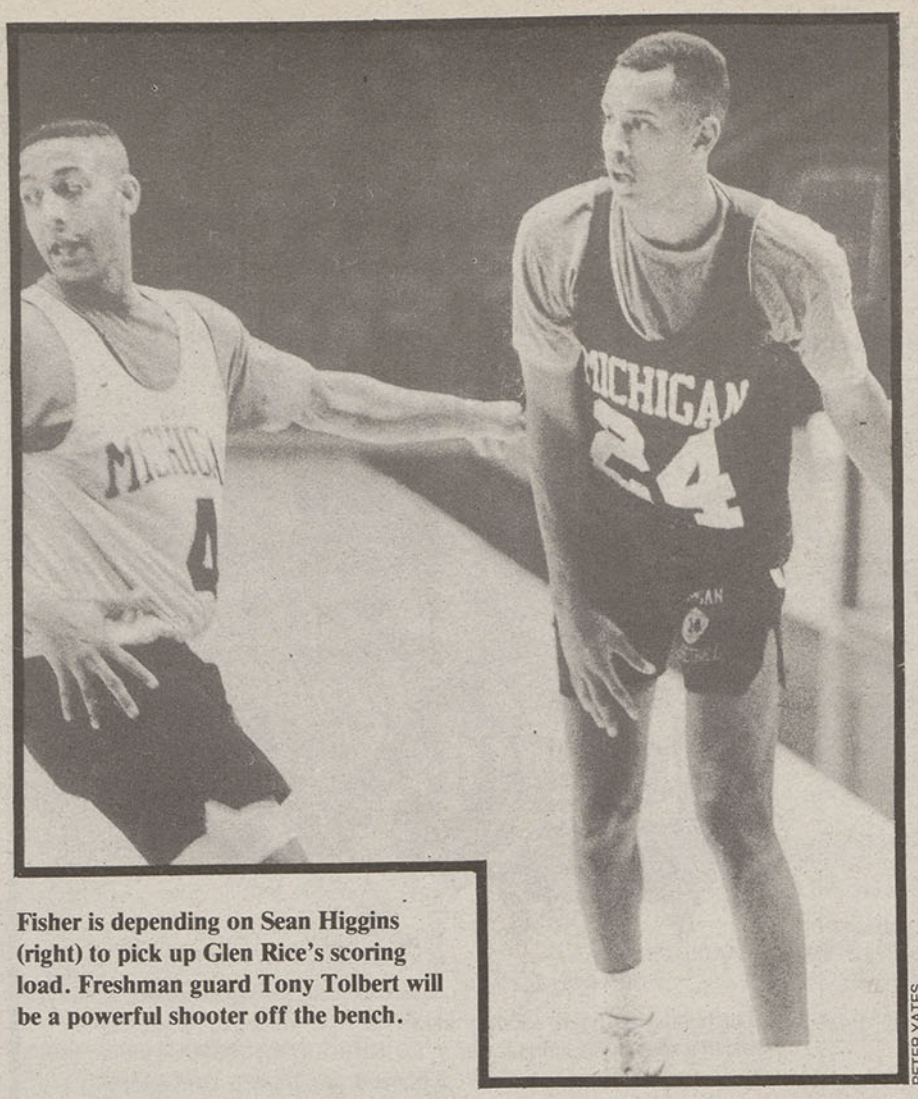
Fisher called time to diagram a final play. Cooly sipping a cold drink, totally into the game but not made rigid by the moment, he was a steadying presence. When Rice barely missed a tough shot that would have won the game at the buzzer, Fisher praised the way they ran the play. The game went to overtime.

Two threes, one by Gaze, the Australian national, and the other by Morton, gave Seton Hall a three-point lead with less than two minutes remaining in the five-minute overtime period. For the second time, it looked as if Seton Hall had the game won. But with 1:15 left, Seton Hall's Gerald Greene missed the front end of a one-and-one, and Michigan came down and worked the ball in to Terry Mills, who hit a turnaround jumper. Seton Hall stalled, but Michigan resisted



PETER YATES

Rumeal Robinson clinched the championship last year with two clutch free throws.



PETER YATES

Fisher is depending on Sean Higgins (right) to pick up Glen Rice's scoring load. Freshman guard Tony Tolbert will be a powerful shooter off the bench.

the temptation to foul and played good defense. When Morton missed an off-balance shot with only ten seconds remaining, Rice rebounded and handed the ball to Robinson. The Michigan guard pushed it up the floor like Magic Johnson—with that same will to win—made a strong crossover move near the top of the circle, drove down the lane, and was fouled.

The frenetic pulse of the game boiled down to a solitary moment of concentration. Robinson would have to tie the game with the first free throw in order to win it with the second—there was no margin for error. Seton Hall coach P. J. Carlesimo called time out in hopes of rattling Robinson. It didn't happen. Robinson hit both free throws. In the face of the critics who said that Michigan couldn't win the big one, the Wolverines took the national championship—the U-M's first. The 1988–1989 team proved they were the finest in U-M men's basketball history.

Less than three weeks earlier, when athletic director and head football coach Bo Schembechler announced that Steve Fisher would take over as interim head coach, he said he wanted a Michigan man coaching the team. It was an ironic comment: Bill Frieder was a Michigan man. He went to undergrad and grad school at U-M, and inspired by the Cazzie Russell era, bypassed a certain lucrative career in business to take up coaching. After a highly successful prep career in Flint, he begged and pestered his way onto Johnny Orr's staff, where he worked hard and well, taking over the top spot when Orr left for more money at Iowa State. This championship team was Frieder's. He built it, recruiting all the players and doing all the coaching—except the part that mattered most.

Even after announcing his move to ASU, Frieder expected to coach the tournament. Bo Schembechler ruled that out: in his eyes, Bill Frieder was no longer a Michigan man. The big question during—and after—the NCAA tournament was whether Michigan would have won with Bill Frieder as coach.

Those closest to the scene—the rest of the coaching staff and the players—were too smart to say. But the public perception was that no, they wouldn't have, and that Frieder had bailed out, leaving everyone hanging.

It had been a tough season. Two one-point losses to conference champ and bitter rival Indiana, coupled with two convincing losses to Illinois and poor showings against Wisconsin and Alaska-Anchorage, a Division II team, marred a season of extremely high expectations. That translates to pressure, and a hint of Frieder's chafing under it came early in the season, when he made the peculiar statement that he was willing to bet Illinois coach Lou Henson $500 that Michigan would lose when the teams met in Champaign.

Whatever it was—an attempt at reverse psychology, or an attempt to relax his team by emphasizing its legitimate claim to underdog status compared to Illinois—it went over poorly, especially when Illinois ran Michigan off the court.

Frieder's great gift is recruiting. Primarily through his efforts, Michigan fans had the pleasure of watching some of the finest college basketball players of the 1980's perform at Crisler Arena—such hoop standouts as Roy Tarpley, Gary Grant, Mike McGee, Glen Rice, Loy Vaught, Rumeal Robinson, Terry Mills, and Sean Higgins, plus crowd favorites such as Richard Rellford, Butch Wade, and the charismatic Antoine Joubert. Frieder had a good eye for talent, and worked obsessively going after it.

Frieder ran into problems when it came time to mold all the talent into a team. His team's relatively poor tournament showings became an albatross around his neck, obscuring the achievements of several exceptional seasons. They would peak early and stop improving, relying too much on individual talent and not enough on the little things that pay off when talent is not the determining factor. He was also seen as someone capable of being outcoached. Knight, in particular, delighted in rubbing this in.

Fisher, in contrast, made moves during the tournament that improved the team. He started having Vaught, Hughes, Mills, and Higgins set screens for Rice, freeing the senior forward to get the ball and launch his graceful jump shots without having to dribble and create his own shot, one of the few weaknesses in his game. Rather than bemoan the team's shortage of quality guards, as Frieder did, Fisher put in Demetrius Calip, and the Flint native gave him some solid play in pressure situations. Fisher got the team playing good defense, especially in the painted area under the hoop, and he seemed to subdue the taunting and stylistic flourishes that came from playing too many easy early-season games, one of Frieder's major blind spots as coach.

Perhaps Frieder's dismissal was the catalyst the team needed to win. Certainly, Frieder could have handled his departure better. He made it seem like money was the only factor, and his explanation that Arizona State pressured him with an ultimatum didn't evoke much sympathy, coming as it did two days before the opening game of the tournament.

He had to know that winning a national championship could only enhance his bargaining position, if not for the Arizona State job, then for the next good offer that came along. What it looked like—and still looks like—was that he was betting against his own team winning the championship.

On a cool Thursday in early November, Steve Fisher is overseeing operations inside Crisler Arena. Smoother and more controlled than the rumpled, hyperactive Frieder, his most distinctive feature is his voice. It is soft and convincing, or forceful and penetrating, and he uses it as both carrot and stick.

Though Michigan lost only one starter, he was by any standard the most valuable: Glen Rice, last year's Big 10 MVP and all-time leading scorer. He was one of the three or four best college players in the country last year and one of the top picks in last summer's NBA draft. U-M also lost Mark Hughes, a key reserve, and Fisher is working hard in the preseason to find the best way to use his bench.

Things are not going as well as he'd like. Rumeal Robinson, his best player and the critical link in Michigan's prospects this year, has a bad thumb and cannot practice. Rob Pelinka, an experienced backcourt reserve from last season, is sidelined with tendonitis in both knees. The team is coming off a turnover-plagued intrasquad game in which, as Fisher laconically puts it, "Sometimes we looked like a headless horseman out there." Due to a bad battery, an adjustable four-sided basket the coach wanted to use for a drill is stuck at about eye level. To top matters off, someone used a stain remover on the floor last night that has left the playing surface like grease. When James Voskuil, a redshirt last season but a good athlete and a potential key reserve, hits a slick spot, both feet fly out and he lands on his back with a thud that reverberates through the empty arena.

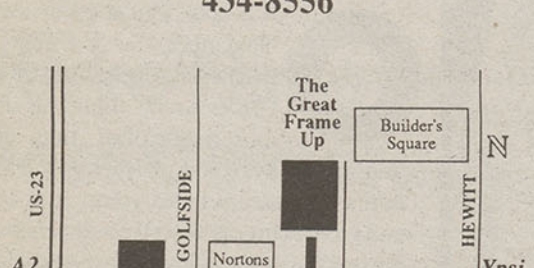
Fisher calls his players off the floor before someone blows out an ankle or a knee. He sets all available hands to mopping the floor with wet towels, while the players work on individual drills along the side. He uses the time to assess his team for a visitor.

"Strengths are our experience, with the four veteran senior starters from the national championship team. They've given us great leadership and we expect that to continue. Concerns? Who's going to be six, seven, eight, and nine. Last year we had Hughes and Higgins off the bench who were very efficient players. This year I don't know who that's going to be. With the exception of Calip in the tournament, none have proven they can play."

Fisher likes Eric Riley, a 6′11″ redshirt freshman, and Chris Seter, a 6′9″ redshirt sophomore, as inside reserves, and freshmen Michael Talley, a 6′1″ point guard, and Tony Tolbert, a 6′4″ off-guard, as backcourt reserves. Riley is quick and mobile, a good shot blocker. He lacks muscle, which hurts his rebounding and offensive game, but when he's paired with Mills, Michigan will have the finest set of

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While not stunning in any category, Seter contributes the little things coaches love because they win games. Talley's game is understated. "Mr. Basketball" in Michigan last year, Talley led his high school team, Detroit Cooley, to three straight Class A championships. He's quick, sticks to his man, and makes good decisions. Fisher likes him because he works hard, pays attention, and is always trying to improve. Tolbert is a scorer. Even though he wears a heavy brace on his left knee, he moves well, jumps well, and puts the ball in the basket. Outside of Higgins, he's the best shot on the team.

Kirk Taylor, injured horribly last year when his knee buckled while he was bringing the ball up in a game against Minnesota, has begun running. He may yet come back and contribute in the Big 10; it would be a testament to his courage and hard work if he can.

"The Big Ten is always going to be good," says Fisher. "Last year nobody talked about Indiana having a chance to win it, and they won going away. On paper, Illinois is picked in some circles to win the league. We're picked more than anybody, probably. Minnesota's got everybody back from a team that got to the round of sixteen. Michigan State's got everybody back, and they have Mike Peplowski in the middle now. Ohio State will be better. It's gonna be another balanced league."

Fisher comes across as straightforward, and as someone who knows how to say the right things. His sudden illumination in the national spotlight last spring obscured years of preparation. After getting a master's from Illinois State, where he earned three varsity letters in basketball, he began his coaching career in Park Forest, Illinois. Over eight years, his teams went 141–70 and won four conference championships. He spent the next ten years as a Division I assistant, three at Western Michigan and the last seven as the top assistant under Frieder. He says the two still talk often on the phone, they're still good friends, and they generally talk about how certain kids are coming along.

"It's the ultimate in college basketball to win the NCAA championship, and we got it," he said. "We know we've got a lot to be proud of. We know we've got a lot to be thankful for. You've got to be good, lucky, in the right place—and we were all of the above. Everybody benefited, none more than me personally. I'm now the head basketball coach at one of the great universities in the world."

Clearly he didn't get there by wasting time or opportunities. As soon as the managers working on the trouble spots on the floor can make squeaks with their sneakers, he excuses himself and goes down to courtside, checks it out himself, then quickly gets the team into a full-court lay-up drill, kind of a three-man weave without the weave. Each team of three runs down the court and back several times at a near sprint without stopping—

hard work—and soon some of the players are running as if they were still leery of the footing.

Fisher is on it quickly. He stops them. "Now I think we've got the floor taken care of," he assures them in a palms-out tone, which then turns pointed. "You guys aren't working hard enough. You're only going about three-quarter speed, and that won't work in the game. You need to run harder. That's the mental toughness I'm talking about. Let's start it again."

Watching from the side while he jumps rope, an Ace bandage wrapped around his right hand, is Rumeal Robinson, Fisher's toughest player. The senior from Cambridge, Massachusetts, is one of the best in the country at his position. A magnificent athlete, quick, powerful, and determined, he made the switch last year from working without the ball to handling it most of the time, a difficult transition. While others, such as Illinois's Kendall Gill, may be more fluid, and there are quicker guards with better outside shots, such as UNLV's Anderson Hunt, nobody matches Robinson's unique package of skills. His physical talent is obvious. He's strong enough and jumps so well that he can match up inside against players almost a foot taller than he is. What's less obvious, and probably more important to the team, is his endurance and composure. Robinson is arguably the finest guard ever to play at Michigan.

Fisher has the team doing another drill that involves a lot of running. Looking absolutely into it and at home on the sidelines, he uses his voice, which needs no amplification, to prod at another one of his fine veteran ball players.

"Harder, Terry!" he shouts out to Mills, his talented big man. "You need to run harder!"

Without Mills, Michigan would not have won the championship last season. Look back at the films of the Illinois and Seton Hall games and you see him blocking shots, helping to break the press, rebounding, scoring, even leading the break. Mills is extremely talented and a team player, with uncommon skills for a man almost seven feet tall. He's an excellent passer, for example, and has great dexterity. His insight into the game allows him to see opportunities lesser players don't. The big issue with Mills, as it has been throughout his career, is his endurance. In the past, a fast-paced game forced him often to the bench for rest. He looks slimmer this year, and more determined, but it's probably wishful thinking to believe that he'll be able to go forty minutes a game.

Fisher has broken the team up into small groups by position for concentrated work on interior facets of the game. The guards, for example, are working on back-screening, a way to free a player to receive the ball. At a side basket, the newest assistant coach, Jay Smith, the leading prep scorer in state history, is working a foam rubber pad into the ribs and midsection of Loy Vaught, simulating the interference he'll encounter



PETER YATES

Senior forward Loy Vaught may be the country's most underrated big man.

when he attempts to work across the lane and receive a pass from the wing. Fisher watches this with intense interest, as if every nuance of the battle reveals something valuable to him. Feet spread apart shoulder width or a little wider, hands out, legs slightly flexed, he provides a running commentary.

"That's it, Loy! Good. Jab step and come across! Stay low. Good! Good, Loy."

Fisher compliments Vaught a lot. That's because Vaught deserves it. At 6'9", 225 pounds, the fifth-year senior from Grand Rapids is not only one of U-M's finest players, he's made himself into maybe the best underrated big man in the country. Vaught led the team in rebounding last year with eight a game, was third in scoring at 12.6 points per game, and was second in the nation, setting a school record, with a field goal percentage of 66 percent. By no means were those shots all dunks. Vaught has an excellent shooting touch. He's the best rebounder on the team and could probably play in the NBA right now. As with Rice at the beginning of last season, it's a mystery why more people don't know about him. He's that good.

As the practice moves along, the action turns to more five-on-five stuff. Fisher is blunt in his assessment of shortcomings. Particularly grating is the players' failure, as they grow more tired, to communicate with each other and call out the screens.

"Sean!" Fisher hollers out to Higgins, who has failed to warn an offensive teammate of a defensive screen. "You just cost us a basket by not calling out the screen." His tone is probing. "It's like, 'Not my man, not my man. I don't want to be bothered.' " Then his tone is sardonic. "That's called confidence in your teammate." ►

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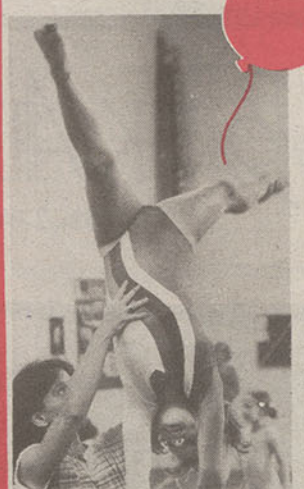
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BASKETBALL *continued*

Higgins, a 6'9" junior, is key to this team. A gifted scorer, he's being counted on to pick up most of Rice's load. He won the semifinal game against Illinois with a tough putback shot after demonstrating throughout the game a vast array of basketball skills. He is a good rebounder, a decent defender, an excellent free-throw shooter, a good passer when he wants to be—in short, he has it all. The question is how much will he sacrifice for the good of the team? Fisher doesn't have that problem with many of his players. Higgins is a special case, and knows it. Last year, he helped put Michigan over the top. He could do it again this year. Fisher's challenge as coach will be to show Higgins that doing so would be in his own best interests.

As practice nears a close, Fisher turns up the volume. Focusing on the defense, he urges them to play harder, smarter, and tighter on the man with the ball.

"Pressure the ball! Pressure the ball!" he shouts as the ball is swung to Demetrius Calip. Mike Griffin, the senior defensive specialist, drapes himself around the smaller Calip, hawking him relentlessly with long arms and legs flapping into the lanes Calip needs to pass through, finally forcing a tipped pass that results in a turnover.

"Good job, Mike," said Fisher. "Demetrius, you can't make entry from midcourt."

Griffin started thirty-one games for U-M last season. Not much of a scoring threat, he plays excellent defense and moves the ball on offense, the quintessential role player. Calip will be a role player, too, but more along the lines of a backup point guard than a defensive specialist. Calip has worked hard on his game. He was one of the top guards at the Sandy Sanders tournament this past summer, out-playing bigger names such as B.J. Armstrong, John McIntyre from Missouri, and even Antoine Joubert. Calip could be the most improved player on the team.

Practice ends with sprints, which Robinson wins. Fisher calls the team around him in the middle, under the new $750,000 scoreboard. His tone is friendly and familiar, like a teacher just before dismissing class. They go over some itinerary together. Then Fisher returns to his twin messages: mental toughness and hard work.

"Remember," he says, "mental is to physical as victory is to defeat."

It's a simple message, but one whose value he proved with his Cinderella triumph last year. That's why fans are saying that even if Steve Fisher's teams turn out to be less talented than Bill Frieder's, he'll get more out of them.

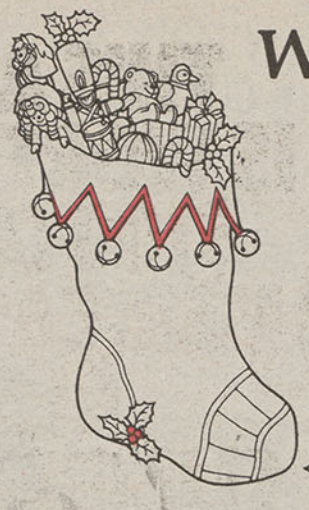
Michigan starts this season as one of the top ten teams. How they finish depends on three big ifs. If Robinson doesn't get hurt, if Sean Higgins can pick up much of Rice's load, and if Fisher can keep them focused. But even granted those big ifs, as Fisher says, it would help to be lucky and in the right place, too. ■

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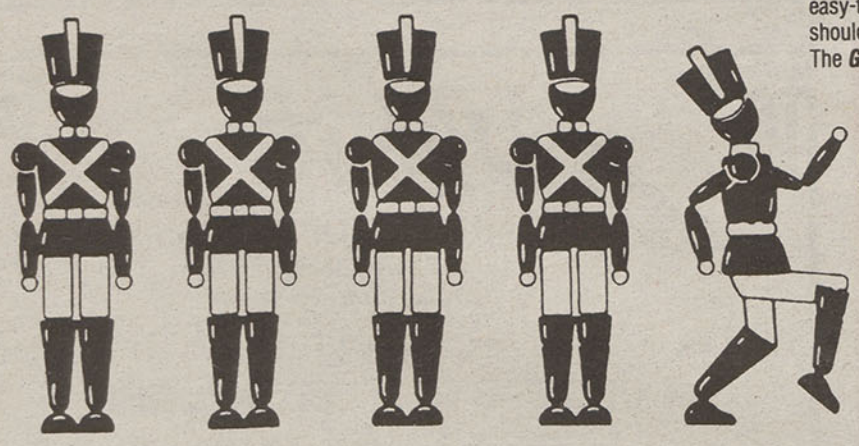
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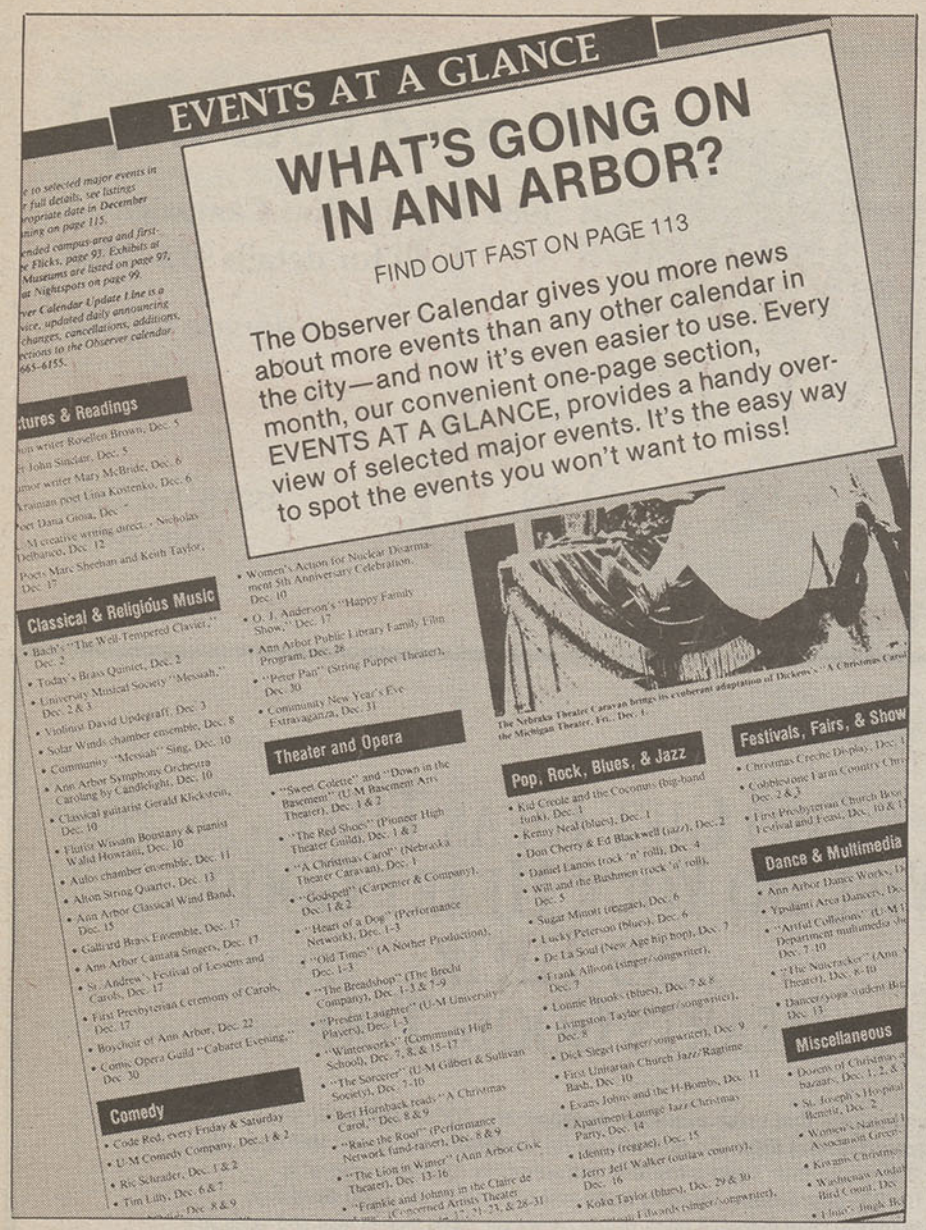
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EVENTS AT A GLANCE

WHAT'S GOING ON IN ANN ARBOR?

FIND OUT FAST ON PAGE 113

The Observer Calendar gives you more news about more events than any other calendar in the city—and now it's even easier to use. Every month, our convenient one-page section, EVENTS AT A GLANCE, provides a handy overview of selected major events. It's the easy way to spot the events you won't want to miss!

...e to selected major events in ...r full details, see listings ...opriate date in December ...ming on page 115. ...ended campus-area and first-...e Flicks, page 93. Exhibits at ...Museums are listed on page 97, ...ist Nightspots on page 99. ...ver Calendar Update Line is a ...ice, updated daily announcing ...changes, cancellations, additions, ...ersions to the Observer calendar. ...665-6155.

...tures & Readings

...ian writer Rosellen Brown, Dec. 5
...r John Sinclair, Dec. 5
...mor writer Mary McBride, Dec. 6
...rainian poet Liisa Kostenko, Dec. 6
...oet Dana Gioia, Dec. 7
...U-M creative writing direct... Nicholas Delbanco, Dec. 12
Poets Marc Sheehan and Keith Taylor, Dec. 17

Classical & Religious Music

- Bach's "The Well-Tempered Clavier," Dec. 2
- Today's Brass Quintet, Dec. 2
- University Musical Society "Messiah," Dec. 2 & 3
- Violinist David Updegraff, Dec. 3
- Solar Winds chamber ensemble, Dec. 8
- Community "Messiah" Sing, Dec. 10
- Ann Arbor Symphony Orchestra Caroling by Candlelight, Dec. 10
- Classical guitarist Gerald Klickstein, Dec. 10
- Flutist Wissam Boustany & pianist Walid Howzaini, Dec. 10
- Autos chamber ensemble, Dec. 11
- Alton String Quartet, Dec. 13
- Ann Arbor Classical Wind Band, Dec. 15
- Gallimaufry Ensemble, Dec. 17
- Ann Arbor Cantata Singers, Dec. 17
- St. Andrew's Festival of Lessons and Carols, Dec. 17
- First Presbyterian Ceremony of Carols, Dec. 17
- Boychoir of Ann Arbor, Dec. 22
- Comic Opera Guild "Cabaret Evening," Dec. 30

Comedy

- Code Red, every Friday & Saturday
- U-M Comedy Company, Dec. 1 & 2
- Ric Schrader, Dec. 1 & 2
- Tim Lilly, Dec. 6 & 7
- ... Dec. 8 & 9
- Women's Action for Nuclear Disarmament 5th Anniversary Celebration, Dec. 10
- O. J. Anderson's "Happy Family Show," Dec. 17
- Ann Arbor Public Library Family Film Program, Dec. 28
- "Peter Pan" (String Puppet Theater), Dec. 30
- Community New Year's Eve Extravaganza, Dec. 31

The Nebraska Theater Caravan brings its exuberant adaptation of Dickens's "A Christmas Carol" to the Michigan Theater, Fri., Dec. 1.

Theater and Opera

- "Sweet Colette" and "Down in the Basement" (U-M Basement Arts Theater), Dec. 1 & 2
- "The Red Shoes" (Pioneer High Theater Guild), Dec. 1 & 2
- "A Christmas Carol" (Nebraska Theater Caravan), Dec. 1
- "Godspell" (Carpenter & Company), Dec. 1 & 2
- "Heart of a Dog" (Performance Network), Dec. 1-3
- "Old Times" (A Nother Production), Dec. 1-3
- "The Breadshop" (The Brecht Company), Dec. 1-3 & 7-9
- "Present Laughter" (U-M University Players), Dec. 1-3
- "Winterworks" (Community High School), Dec. 7, 8, & 15-17
- "The Sorcerer" (U-M Gilbert & Sullivan Society), Dec. 7-10
- Bert Hornback reads "A Christmas Carol," Dec. 8 & 9
- "Raise the Roof" (Performance Network fund-raiser), Dec. 8 & 9
- "The Lion in Winter" (Ann Arbor Civic Theater), Dec. 13-16
- "Frankie and Johnny in the Claire de ... (Concerned Artists Theater ... 21-23, & 28-31

Pop, Rock, Blues, & Jazz

- Kid Creole and the Coconuts (big-band funk), Dec. 1
- Kenny Neal (blues), Dec. 1
- Don Cherry & Ed Blackwell (jazz), Dec. 2
- Daniel Lanois (rock 'n' roll), Dec. 4
- Will and the Buchmen (rock 'n' roll), Dec. 5
- Sugar Minott (reggae), Dec. 6
- Lucky Peterson (blues), Dec. 6
- De La Soul (New Age hip hop), Dec. 7
- Frank Allison (singer/songwriter), Dec. 7
- Lonnie Brook (blues), Dec. 7 & 8
- Livingston Taylor (singer/songwriter), Dec. 8
- Dick Siegel (singer/songwriter), Dec. 9
- First Unitarian Church Jazz/Ragtime Bash, Dec. 10
- Exasy Johns and the H-Bombs, Dec. 11
- Apartment-Lounge Jazz Christmas Party, Dec. 14
- Identity (reggae), Dec. 15
- Jerry Jeff Walker (outlaw country), Dec. 16
- Koko Taylor (blues), Dec. 29 & 30
- ... Edwards (singer/songwriter),

Festivals, Fairs, & Show

- Christmas Creche Display, Dec. 3
- Cobblestone Farm Country Chri... Dec. 2 & 3
- First Presbyterian Church Bo... Festival and Feast, Dec. 10 & 1...

Dance & Multimedia

- Ann Arbor Dance Works, D...
- Ypsilanti Area Dancers, Dec...
- "Artful Collisions" (U-M ... Department multimedia sh... Dec. 7-10
- "The Nutcracker" (Ann ... Theater), Dec. 8-10
- Dancer-yoga student Bar... Dec. 13

Miscellaneous

- Dozens of Christmas ... bazaars, Dec. 1, 2, & ...
- St. Joseph's Hospital ... Benefit, Dec. 2
- Women's National ... Association Green...
- Kwanzaa Christmas...
- Washtenaw Audub... Bird Count, Dec...
- Elvis's Jingle Be...

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BOB MOUSTAKAS

After playing in area nightclubs for half his life, the local guitar virtuoso is working harder than ever for some national attention. His goal is modest, though: he just wants to make a good enough living to stay in his hometown.

by Peter Tiernan

It's a little after ten on a muggy Friday night at the Apartment Lounge, a bar on the ground floor of Huron Towers. All the tables are taken and the seats have been turned to face the stage. George Bedard and the Kingpins have opened with two scorching rockabilly tunes. With only four couples on the big dance floor so far, Bedard sees an opportunity to sneak in a blues tune. He breaks the news to the dancers gently. "Are you going to stay out on the floor, or can I play some blues?"

Someone near the bar yells out, "Cut loose, George!" and two couples start retreating to their seats. The others hold their ground. Bedard cracks a smile, confers with drummer Rich Dishman and bassist Randy Tessier, then makes a deal with the dancers.

"You're going to keep dancing? Promise?" Bedard doesn't wait for an answer. He rips into Chuck Berry's "Sweet Little Sixteen," eyes shut, fingers bouncing on the frets of his vintage hollow-body Gibson Switchmaster. By the time the song's over, the dance floor's jammed with reeling bodies.

"You still want to dance?" Bedard protests playfully. "One more fast one? Awright." He plays "Borrowed Time," a rollicking, sharp-witted tune of his own that sounds straight out of the 1950's. Bedard sings the sardonic words deadpan, eyebrows raised in faint surprise, head jerking back and forth. "Why bother trying to be somebody?/Why put yourself on the line?/It all seems like a lot of wasted effort/When you're living on borrowed time."

The song ends with an abrupt drum flurry. Bedard catches his breath, then puts his foot down. "We're going to do some blues now," he insists. The dance floor empties as he eases into a sweet, wistful riff. Just to the left of the stage, no more than three steps from Bedard, a row of patrons leans against a bar rail, unabashedly studying the guitarist. His strumming hand a blur, Bedard sends the melody tumbling down the scale, one long fluttering chord after another.

Then he stops on a single note and holds it, wincing, with his mouth open, as if he and not the guitar were making the clean, piercing cry. At the end of the rail, a burly man with a GMC baseball cap and an eagle tattoo lets out a raspy yawp. Before long, a chorus of whoops and howls answers Bedard's unwavering wail.

When Bedard glides off the note and out of the song, the guy with the GMC hat toasts the guitarist solemnly with his beer and leads the loud applause. Beside them, a middle-aged man dressed for the golf course gives his drinking partner a quick profile of Bedard. "I've watched this guy for years," he says, shouting over the next tune. "He's the best guitarist in town. A real throwback. He ought to be big." ►



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A lot of people have said the same thing about George Bedard. Reserved and easily embarrassed—surprisingly so for someone who's played professionally for half his thirty-seven years—he's only recently focused on his career. Up until then, he's been driven by his fierce devotion to the traditions of American music. Few musicians can invoke them as authentically. While most guitarists draw inspiration from rock legends like Clapton and Hendrix, Bedard's sound is firmly rooted in the styles that spawned rock 'n' roll: blues, swing, country, rockabilly. His commitment to these forms has earned Bedard a reputation throughout the Midwest. In *Goldmine*, a magazine for record collectors, noted critic and musician Cub Koda called Bedard "one of the best rockabilly pickers on the planet."

Right now, Bedard is busier than ever. In addition to leading the Kingpins, he plays with Tracy Lee and the Leonards, arguably Ann Arbor's most popular rock band; accompanies Mr. B. in his eight-piece Blue Turbulence band; plays occasionally with the country band Drivin' Sideways during Blind Pig's Friday Happy Hours; and even works Sunday brunches playing mellow jazz at the Bird of Paradise with David Swain. ("We're practicing for when we're old farts," Bedard jokes.) Sometimes he sits in with Swain's big band, the II V I Orchestra, teams with Steve Nardella in the Del Rays, or resurrects his old band, the Bonnevilles. As if that weren't enough, he has his own house-painting business.

With thick-rimmed glasses, a shock of wavy hair combed back off his forehead, and long, thin sideburns, Bedard looks every bit the part of a 1950's rocker. He's been compared to Buddy Holly more times than he cares to hear. "I don't really look like him at all," he objects, and he's right. His hollow cheeks, sharp, narrow nose, and expressive eyes put him closer to a young Laurence Olivier. "Actually," he says, "my wife claims I'm a dead ringer for this silent film star named Francis X. Bushman."

Whoever he looks like, his local fans don't have any trouble recognizing him. "I get asked for autographs from time to time," the low-key Bedard laughs, embarrassed. "I think it's flattering. But I'm not under the illusion that being well known in Ann Arbor constitutes an actual musical career. You can fool yourself . . ." He lets the thought hang. Bedard understands too well the realities of making a living as a nightclub musician in Ann Arbor. "If you're really serious about a musical career," he explains, "being successful in this town alone is not going to do it. I want to have a real career, and you have to be nationally known to do that."

To say that Bedard wants to make it big, however, would be overstating the case. His dreams are considerably more modest. "I'm like every other American," he claims. "I want my own home. I want to drive a decent car. I want to have kids. I don't want to get chased out of my own hometown because I can't make enough money. That really bugs me."



BOB MOUSTAKAS

Bedard's mother began playing records for him at bedtime while he was still in nursery school. Today, a critic calls him "one of the best rockabilly pickers on the planet."



HISTORICAL PHOTOS & FLIERS COURTESY OF GEORGE BEDARD

Bedard spent much of his childhood on the move. Born the day Dwight D. Eisenhower was elected in 1952, Bedard moved from one college town to another while his father, also named George, was studying to become a professor of speech and theater. His interest in music showed early on. "George's nursery school teacher told me something I never forgot," his mother, Louise Howland, recalls. "She used to play records at school, and George was the only one who really listened to them. She told me, 'Whatever you do, make sure he keeps interested in music.' So at four years old, we played records for him when he went to bed. Classical mostly. They didn't have rock 'n' roll back then." She pauses. "We did play him cowboy music, though, now that I think of it."

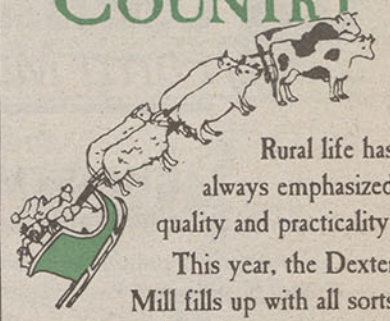
The Bedards moved to Ann Arbor in the summer of 1961. While his father worked on his Ph.D. at the U-M, they lived in family housing on North Campus. He remembers those years warmly. "I can still go up there and point out the building I lived in," he says. "I loved it up there. The place was just swarming with kids from all over the world." It was fertile ground for Bedard's musical interests. In fourth grade, he started playing the trombone, practicing with a trumpet-playing friend in the complex's laundry rooms.

Two years later, his dad accepted a teaching position at the University of Missouri in Columbia. The family was barely settled when Bedard's father left the family and moved to North Dakota. His mother pondered her next move: Mt. Clemens, where her parents lived? Or Ann Arbor? Undecided, she asked her two children where they wanted to go. "It was almost like we took a vote," Bedard recalls. "I wanted to come back to Ann Arbor, and she was amenable." His mother called some friends in town and arranged to get her old job back operating the switchboard at the Michigan Union. In the summer of 1964, she moved her family into the top floor of a duplex on Pontiac Trail.

Bedard still sees his father regularly, though it's not always easy to contact him. "It's like this," Bedard explains. "My dad's kind of a hippie. He is. After he split up with his second wife in Sixty-



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seven or Sixty-eight he moved to San Francisco, started smoking pot, and hung around with people twenty years younger than he was." Now the older Bedard lives in a tent outside Austin, Texas. "He visited for a month about a year ago," Bedard says. "We had a great time together."

Bedard was content in Ann Arbor until he went to Pioneer High School, discovered drugs, and started playing guitar—not necessarily in that order. He couldn't have picked a worse time to start Pioneer than 1967. That year the school was its most crowded. Huron High was being built, but wouldn't open for another two years. Pioneer was a year away from teaching half its students in the morning and the other half in the afternoon. "It was a madhouse," Bedard huffs in disgust. "I hated it."

Bedard acknowledges, though, that his troubles weren't all the fault of Pioneer. He started experimenting with pot and LSD and lost interest in school. "I was stupid," he says flat out. "I just wanted to sit around and take drugs all the time."

Much of the time he should have been in school he spent learning the guitar. His stepfather, Ward Howland, had taught him the basic chords when he was fourteen, and after that Bedard was hooked. He would hole up in his room with a friend—the same one he played his trombone with in the North Campus laundry rooms—and practice by the hour. Within a year, he bought his first electric guitar with his own money.

Around the same time, Bedard and his friends discovered the blues. "We saw somebody's name on a Beatles record—I can't remember who," Bedard says. "But he led us to Paul Butterfield, then from him we found out there was this guy named Muddy Waters." They didn't have to go far to find his records. "There used to be a Stop and Go where the Thrift Shop is on Broadway," Bedard recounts, "and they sold rhythm and blues records out of this little rack. They were cheap, too, like two bucks, and they had a ton of B. B. King and Muddy Waters. So we bought a bunch of them, and from then on we were blues nuts."

While Bedard was blossoming musically, his life at school and at home had declined to a critical point. He dropped out of Pioneer, spent a troubled year in boarding school in Brooklyn, New York, where his father was living, then returned to Ann Arbor and started classes at the new Huron High. He thought he had enough credits to graduate in a year. Then school officials told him it would take an extra semester. "That was the straw that broke the camel's back," Bedard maintains. "By the time I finally dropped out for good, I was going maybe two days a week. They stopped giving me late slips and just gave up on me, I think."

Bedard got a job washing dishes at the Brown Jug and started putting more time



into his music. Within a year, he was hired by the Bob Goldenthal Blues Band. He found out in a hurry that playing bars was a lot different from playing with friends. "The first night with Bob Goldenthal—this was at the Odyssey Bar where the Whiffletree is now—I had to pick a point on the far wall and stare at it," Bedard confesses. "If I looked at the audience, I'd fall to pieces."

Within two years and three band changes—from the Blue Jukes and Lost in the Shuffle to the Vipers—Bedard became a front man for the Silvertones, a group that reached the brink of national recognition.

The Silvertones—Bedard, Steve Nardella, Carl Hildebrandt, and Tom McDermott—had a long reign as house favorites at The Blind Pig, then moved to Austin, Texas, for eight months and developed a cult following down there. In 1977, they returned to Ann Arbor and cut a record for Jerry Del Guidice's Blind Pig label. "One Chance With You," a collection of blues, swing, and rockabilly covers, drew raves from several national publications. *Guitar Player*, the best-known magazine on the craft, said Bedard played "with conviction and an ear for the genuine article."

Nardella, who shared the role of front man with Bedard, takes the critic's praise a step further: "Nobody else was doing what we were doing," he claims with a street-tough Rhode Island accent. "We were the first band in the country to combine blues, rockabilly, and swing. We broke ground."

Then they broke up—largely at Bedard's insistence. "It was important to me at the time that we play swing in a more authentic way than we were doing it," he maintains. "And I knew that wasn't going to happen."

Nardella concedes that he and Bedard were drifting apart musically. "We started developing different tastes," he says. "George wanted more swing; I was more into the old time rock 'n' roll." Then he offers another explanation: "Those were heavy drug and drinking years, though. Crazy years. I don't think either of us took things seriously enough." Bedard doesn't argue that point.

He and Nardella recognize that they could have taken the Silvertones further. But both stop short of regret. "We were definitely on the verge of something big," says Bedard. "I think we would have been

nationally successful today had we kept together, especially if we'd stayed in Texas. But that's neither here nor there."

Nardella echoes Bedard's sentiments: "Everywhere I go, people ask me about the Silvertones. Lots of bands were influenced by us: Little Charlie and the Night Cats were big fans. The Paladins and the Thunderbirds, too. I mean, I can rose-color it all. Fact is, though, we were broke and we weren't making any money."

After the breakup, Bedard's career bottomed out. In fact, he disappeared from the Ann Arbor music scene altogether. From the summer of 1978 to the following summer, he drifted through what he jokingly calls his "lost year at the farm," a period of house painting, country music, and heavy drinking. "I had a friend I was partners with in the painting business, and we used to knock back beers and listen to George Jones for hours and hours and hours," Bedard recalls.

When he returned to music, it was as a sideman in the Steve Nardella Band. Frustrated at what he saw as a step down, in late 1980 Bedard branched out and began playing with a second band named Pontiac Pete and the Bonnevilles. When the leader, Pete Ferguson, moved to California, Bedard took over the group. Within two months he changed its repertoire entirely to country music.

As ambitious as he was to make his mark, being the front man put tremendous pressure on Bedard. "Horrible, gnawing nervousness in the pit of my stomach every time we played," is how he describes it. "I can remember that first time we got on stage," he manages to laugh. "I don't think the audience really knew what to make of it. Nobody liked country and western music back then. It was rough. It was rough for a long time."

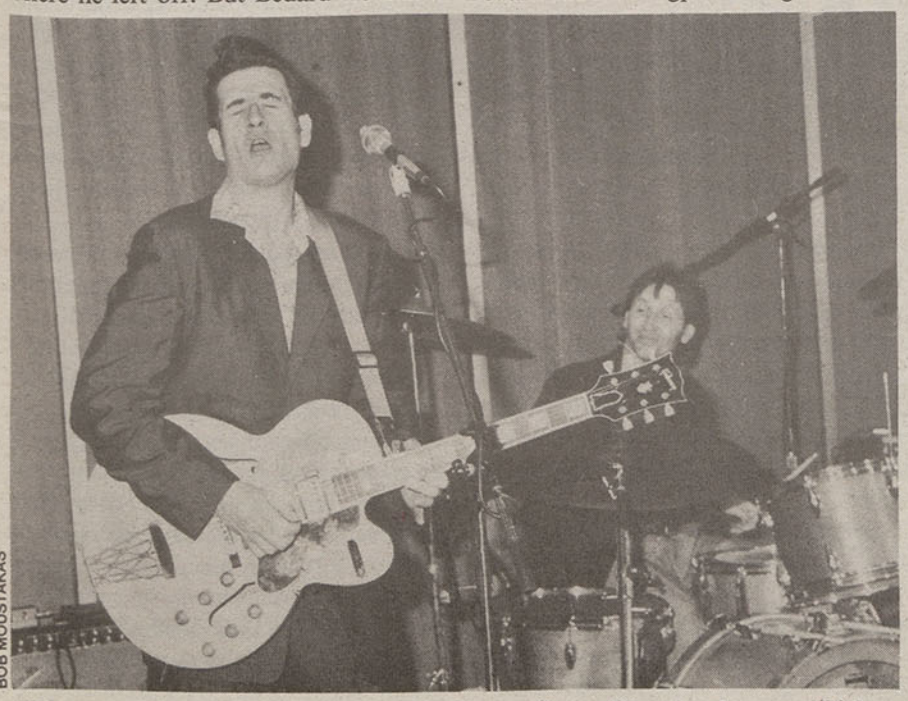
It wasn't exactly smooth when Pontiac Pete came back to town, either. Ferguson returned thinking he could rejoin the Bonnevilles as their front man and pick up where he left off. But Bedard wouldn't have it. "I'd put all this work into changing the band. So I just said no. I mean, he had left—permanently as far as I knew." (There evidently aren't any hard feelings between the two; Ferguson is the leader of Drivin' Sideways, the band Bedard occasionally plays with at Blind Pig happy hours.)

The Bonnevilles did eventually build an enthusiastic following. Struggling to find a musical handle people could latch on to, Bedard called the band's sound "psychobilly," which he now loosely translates as "disturbed hillbilly music." Whatever it was, the term got people's attention.

They weren't Ann Arbor's most popular band, but their fans were arguably the town's most devoted. One woman, who begged off being mentioned by name ("I've got a job! I can't let people know I spent the last nine years watching George in bars!"), remembers how vigilantly she and her friends tracked Bedard's Bonnevilles. "Back then, it seemed like they played in town five nights a week. And no matter where they were, we'd find them. On week nights, there wouldn't be more than ten people in the bar, but we'd stay till it closed."

But even at the height of the band's popularity, Bedard saw that the Bonnevilles' future wasn't promising. As much as he loved country music, he realized that its audience was too limited locally—and that it wasn't his strong suit. "I came to realize that I was better at blues and rockabilly than I was at country," he says, "especially in the singing. I was just more at home with the other styles." Some of the band members were also fast approaching the dilemma that all local musicians face: make music a career or move on.

Around Christmas of 1983, the Bonnevilles called it quits. But Bedard had learned his lesson from the Silvertones' split. "I began planning my next band well before the Bonnevilles folded," he claims. "I wasn't going to wait until we played our last note and then try to scare something up." Within a few weeks after the Bonnevilles disappeared, George Bedard and the Kingpins emerged. ►

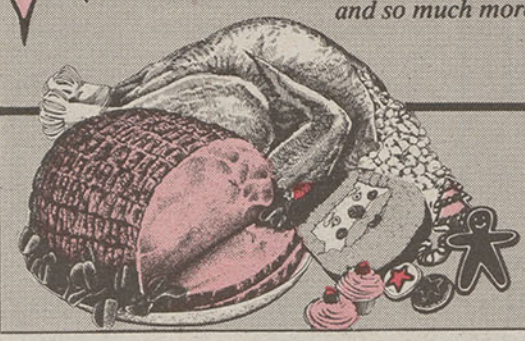


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"It's an exciting time to be playing with George," says Kingpins drummer Rich Dishman; they're playing more original material and getting more out-of-town bookings.

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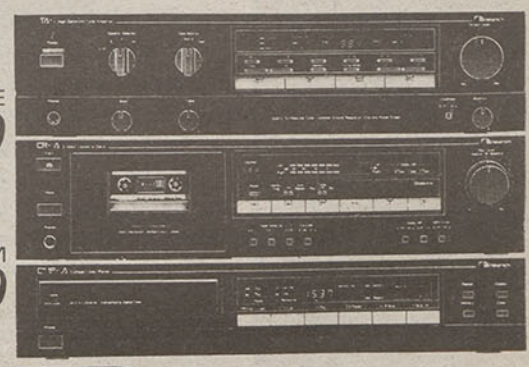
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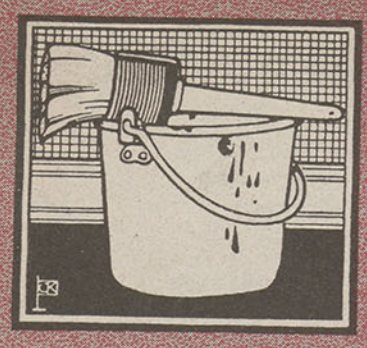
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Asked how he became such a career-minded musician only a few years after his reckless post-Silvertone days, Bedard offers two reasons: experience and marriage. "I don't feel like you're a fully realized person until you're about thirty," he says. "I wasn't me until I was twenty-eight or so. That's when I stopped being self-destructive and realized there was a better way than just plunging madly ahead."

Shortly after finding himself, Bedard found Lelia Raley—even though she tried her best at first to keep her distance from him. "We had a pretty rocky courtship," Bedard laughs. "I fell for her pretty hard."

"More like a desperate lunge," is how Raley puts it.

"I chased," Bedard admits, "but I wasn't very good at it. It wasn't until I grew a little more aloof that she became interested in me."

Raley, a former WCBN DJ whose on-air name was Lola Rebop, would figure to be attracted to Bedard. She has a passion for the styles her husband plays, and for their era: she owns Rebop, a used-clothing store on State Street (which provides Bedard with period clothes for his performances). In fact, Bedard and Raley have surrounded their lives with the atmosphere of the 1950's. They wear the clothes of the decade; their apartment is decorated with its furniture; they listen to its music; and they collect whatever they can from the era. Why the fascination? Bedard explains: "It was an American decade. We stopped being intimidated by some notion of European gentility and just decided to be shamelessly American. It's tasteless in a way, but in an American way."

Raley's influence on Bedard during that difficult period between the Silvertones and Kingpins went deeper than clothes and music. "I'd probably still be a fat unhappy drunk if it wasn't for Lelia," he says. "Not that she psychoanalyzed me or anything, but just the fact of her presence, the way she is, just having her."

He does have one small regret about their marriage, though: their wedding day in October 1983. "We got married at the Ypsilanti Courthouse," Bedard explains. "I wish we'd done almost anything else, though. It turned out to be a nightmare. We were all dressed up and waiting for the judge when all these people from the Ypsi jail started filing in. The judge sentenced a couple of them, then said, 'Okay, we're going to take a break and marry these people.' And there's all these criminals, giving us dirty looks and mumbling profanities. He took us back in his chambers, married us real quick, and we hurried out of there. Some day I'd like to do it right, have a reception, hire a polka band, the whole bit."

After he got married, he took a hard look at his career—and didn't like what he saw. "I started to realize that unless I did something about it, I was going to be in the same financial position for the rest of my life. And that wasn't acceptable anymore."



Bedard started plying his trade more seriously, doing weddings, booking more out-of-town gigs, sending tapes to record companies. It was painful to promote himself so aggressively, but he was determined to do it. "I'm a lousy self-promoter," he shakes his head. "Selling yourself in this business mostly involves just swallowing your diffidence." When, in the spring of 1984, the Detroit *Metro Times* gave him a "Favorite Band" award, he arrived at the ceremony in St. Andrew's Hall wearing a white tuxedo.

The demands of marketing himself never tempted Bedard to compromise the Kingpins' music. In fact, he clung even more tightly to the older styles. "With the Kingpins, there was—and still is to some extent—an archival approach to music," Bedard explains. "We wanted to take songs from a past era and present them basically the way they were done then, rather than consciously updating them. We weren't interested in sounding modern when we started out; that would have been insincere, and we probably wouldn't have been very good at it."

Despite all of that, Bedard proved in the summer of 1984 that he wasn't totally against the idea of experimenting with modern styles. The Kingpins, by his own admission, "weren't doing all that wonderfully" when Bedard decided to take up an old friend's long-standing offer. For nearly ten years, Dick Siegel had been trying to talk Bedard into forming a band with him. "Dick kept saying we should get a band together and do original stuff," Bedard says. "He'd come and give me pep talks about my career all the time."

Siegel downplays his influence. "I don't know if they were pep talks exactly. I'm just an optimistic person. When I respect someone's talent, I like to encourage them. And I've always thought that George had a promising career." Siegel also thought that his girlfriend, Tracy Lee Komarmy, had exceptional singing talent, and he wanted to work with her, too.

Thus, Tracy Lee and the Leonards began. "Actually, it was only going to be a one-shot deal at first," Bedard recalls. "We were going to play one set at the Frog Island [Tent Jazz] Festival." But the band has stuck together—in large part because Siegel and Bedard were willing to make sacrifices. "We adjusted pretty well," Siegel maintains. "It's certainly different not being the main man, having to share that billing with two other people, but George and Tracy make it easy." For the subdued Bedard, adjusting meant learning to deal with his friend's intensity. "I knew exactly what it would be like working for Dick," he says. "I knew he'd drive me crazy sometimes and we'd get along great other times. So it's been reasonably sane."

Those who've seen Tracy Lee and the Leonards perform might not draw the same conclusion. On stage, their outrageous antics include everything from using cheeks as instruments and taking turns dancing weird to barking like dogs—not quite the behavior you'd expect from a traditionalist like Bedard. But according to Siegel, that's the whole point of the Leonards. "We wanted to do things we'd never done in previous band incarnations," he says. "The Leonards allowed George to do some things he had in him but couldn't do in the framework of the bands he'd been in."

One is improving his stage presence. "I've been able to loosen up on stage quite a bit with the Leonards," Bedard says, and it has carried over to his work with the Kingpins. With his signature head shake, gaping mouth, and eyes that go from squinting to bugging out, Bedard's style is an engaging combination of the awkward and the hip. In fact, the only time Observer calendar editor John Hinchey has been physically assaulted over something he wrote was when he suggested that the Urbations' Dan Mulholland—and not Bedard—was the most charismatic performer in town. "This woman came up to me in a bar, grabbed me by the collar, and said, 'How dare you snub George!' " Hinchey recalls.

Working with the Leonards has also helped Bedard's songwriting. Being such an exacting student of musical traditions hasn't made composing easy for him. He's critical of all music—but especially of what he writes. "There's a ghost in the back of my mind all the time," he explains. "I'm playing to an imaginary critic who knows exactly what I'm trying to do and where I'm falling short. If I have a problem as a performer, it's being too self-critical about things."

But while Bedard recognizes that he'll always be haunted by the music of the past, he's been slowly steering the Kingpins' music away from their strictly archival focus toward more original material. "We can play almost a whole set of my songs now," he maintains. Drummer Rich Dishman, who plays with both the Kingpins and the Leonards and has been a sideman for several commercial bands, acknowledges the change in Bedard's approach to music, but he's quick to point out that it hasn't changed what Bedard stands for. "It's an exciting time to be playing with George. He's gotten much more conscientious about his career," says Dishman. "I think he's said to himself, 'I might as well go for this, and if I fall on my face, I always have what I have.' "

Playing with five different bands, Bedard is keeping all his irons in the fire. But the group he's relying on most to chase down his modest dream is the Kingpins. With just three members, "you can go in one car on the road and actually come back with some money in your pocket," he reasons.

The Kingpins are already playing more out-of-town gigs, in places like Columbus, South Bend, and Grand Rapids. And if he has his way, Bedard will be playing in Chicago nightclubs before long. "I'm in the process of trying to get some bookings there," he confirms. "Blind Pig records is based there now and Jerry Del Guidice still runs it. He gave me some names of clubs to try, so we'll see."

Bedard's big plan is to put out an album sometime this winter. "I'm leaning toward doing it with the band as is, and recording it live as opposed to tracking everything." Whatever he decides, he's going to do it cheaply and promote it aggressively. "I haven't made any money on my past recordings," he admits, "but I intend to on this next one, because I'm going to sell it relentlessly, push it at gigs until I get my money back."

And what if, after all this effort, after giving it his best shot, Bedard still remains largely a local celebrity? "If you want to have a house and kids and know where the money's coming from for their shoes," he begins, "sooner or later you might have to make a choice. You know, it's not too late for a second career. I haven't really set any time period, but if I'm not further along five years from now, I'll give some serious thought to calling it quits." Bedard pauses and smiles. "Course, that's what I said when I was thirty. I'll always play, I guess. I'd go nuts if I couldn't." ■

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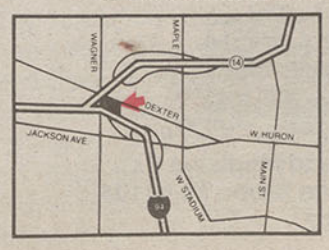


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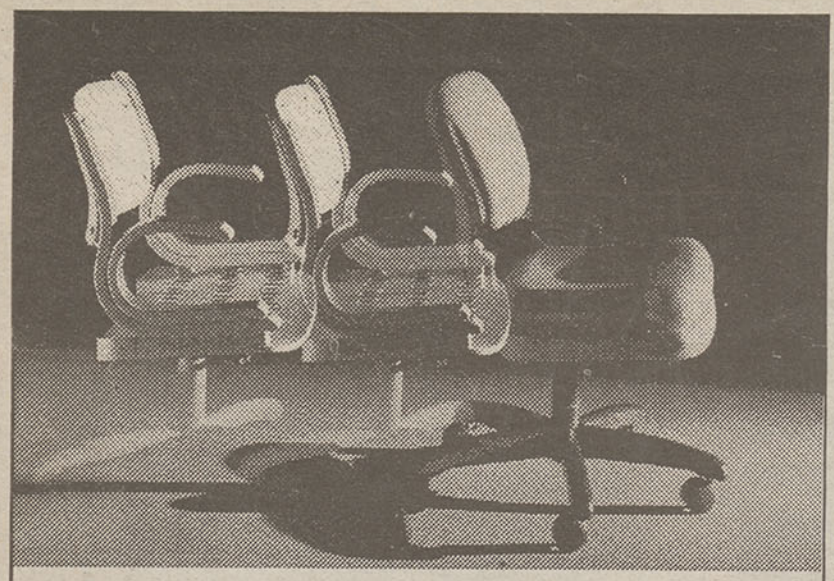
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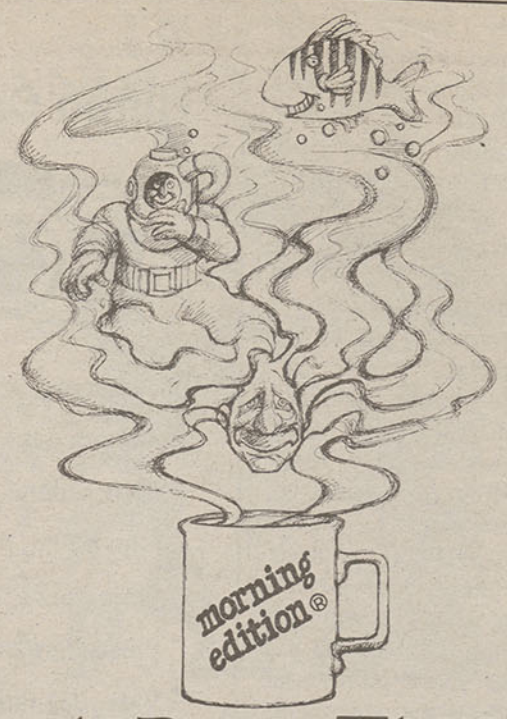


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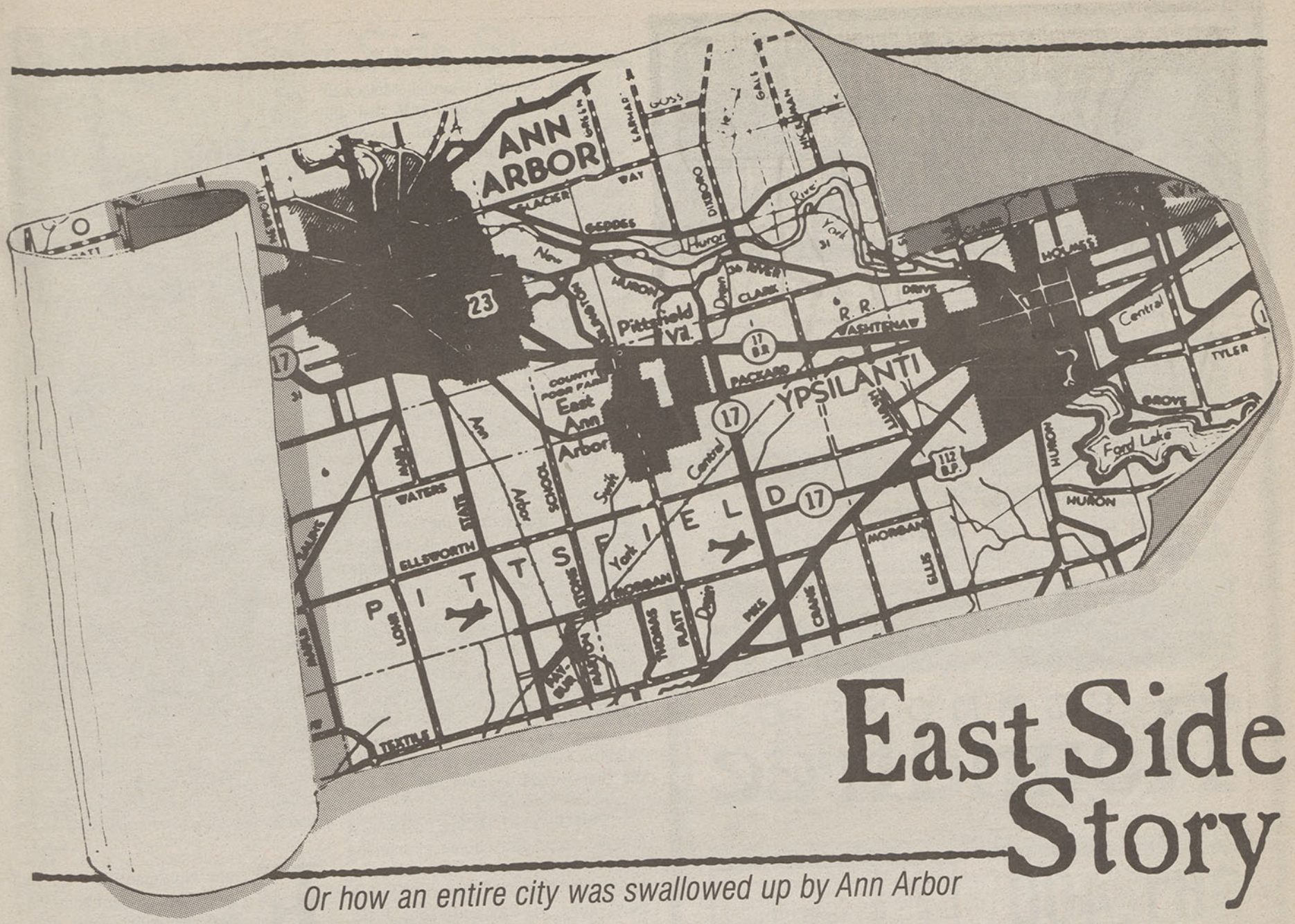
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East Side Story

Or how an entire city was swallowed up by Ann Arbor

By JANET LANDMAN

Ann Arbor's southeast side lacks the mystique of Burns Park or the Old West Side. Its history is also less well known. But east Ann Arbor has a lively history—one that helps explain its just-noticeable difference from the rest of Ann Arbor. For almost ten years, from 1947 to 1956, it was a separate city called, naturally enough, East Ann Arbor.

The heart of East Ann Arbor was the commercial intersection of Packard and Platt. The corner divided the city into four quadrants, which together added up to 655 acres—just over one square mile. The city's northern boundary was Washtenaw, its southern boundary what is now Wolverine. The east and west boundaries were highly irregular. North of Packard, the western boundary followed the Swift Run Drain to Platt and then ran along Platt to Washtenaw; the eastern boundary was the western end of Pittsfield Village. South of Packard, the western boundary was what is now Cardinal; the eastern boundary was just east of Charing Cross. The city of East Ann Arbor extended from Cobblestone Farm to Pittsfield Village, and from Washtenaw almost to Ellsworth Road.

By Ann Arbor standards, it's an affordable neighborhood. Elsewhere, more homes wear an air of discreet prosperity. Here the sunlight reflects off somewhat more aluminum siding and blistered paint. Southeast side residences include mobile homes (the only ones in Ann Arbor), publicly subsidized low-income housing, modest rental homes, provisional looking cottages, a major housing co-op, and middle-class homes. One standout is the stone house that sits back from the corner of Packard and Nordman surrounded by stately evergreens. Stonemason Tony Haven built it for himself back around the 1920's. Another landmark is the Darling house, on Packard across from Mary's Fabulous Chicken and Fish. Otherwise, the closest thing to a mansion on the southeast side of town is Cobblestone Farm—but it doesn't count, since technically it falls outside the boundaries of old East Ann Arbor.

A cursory drive through the area finds many Chryslers and Chevrolets, lots of Hondas and Toyotas, a few campers and motorcycles, and a very few Acuras, Porsches, and BMW's. Bumper stickers reflect a variety of sentiments: "Nuclear weapons: May they rust in peace" has its say in a driveway two blocks from "Support the local wildlife: Throw a party." There are a number of XXX Plumbing trucks and YYY Maid Service cars. On this side of town, fewer of them are just visiting.

East Ann Arbor's most distinctive quality is not its wealth but its harmonious diversity. It accommodates blacks, whites, and Koreans; fire fighters, professors, electricians, autoworkers, attorneys, plumbers, teachers, and career Marines; recovering mentally ill residents of halfway houses; the poor in subsidized housing; renters and home owners.

Not everyone sees such variety as good. When my husband and I first needed a babysitter, we discovered that at least one (self-avowedly overprotective) Ann Arbor parent considered our neighborhood too "dangerous" for her teenage daughter to babysit in. Maybe it's the perception among some Ann Arborites of Ypsilanti as high in crime, coupled with the linking of southeast Ann Arbor with Ypsi in some minds. (In fact, some Ann Arbor politicians used to call the area "West Ypsilanti.")

Actually, it's about as safe as the rest of the city. Sergeant Sherry Vail of the Ann Arbor Police Department's Crime Analysis section compared the frequency of breaking-and-enterings in 1987–1988 and found no differences among southeast Ann Arbor, the Old West Side, and northwest Ann Arbor—three comparable neighborhoods of roughly equal size. But whether because of perceptions of crime or social class, some longtime residents recall a history of friction with their wealthier neighbors to the west. The east siders reciprocated with a sense of proud, independent toughness. Proud that the area was home to the first schools in Washtenaw County, East Ann Arbor maintained its own school district within Pittsfield Township for decades. And when the pressures of development finally required huge civic outlays for fire protection and a water and sewer system, they chose to strike out on their own by incorporating as an independent city.

The farm era

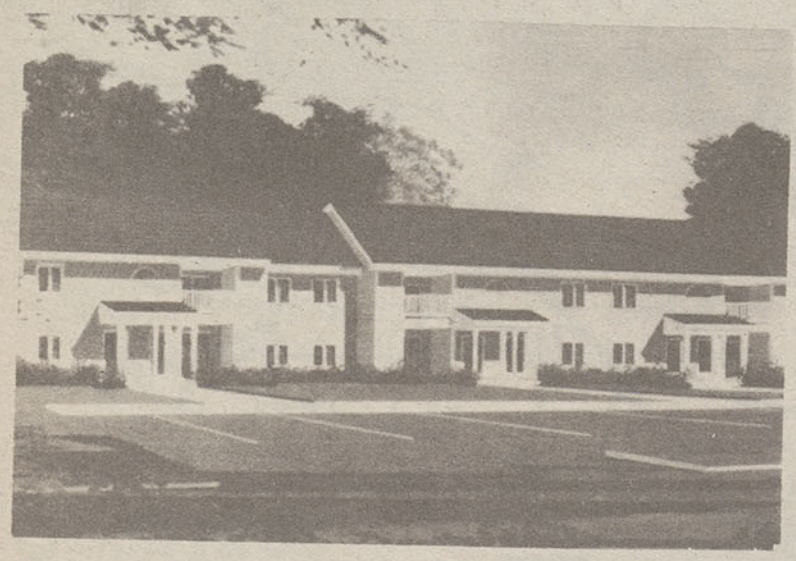
The Potawatomi Indians, the original inhabitants of the area, gave up title in the Treaty of Detroit in 1807. In 1825, just one year after John Allen and Elisha Rumsey registered their claim on the land that was to become Ann Arbor, Oliver and Sarah Whitmore and Samuel and Charlotte McDowell settled in what was to become East Ann Arbor. Both families received land patents on April 1, 1825, for land purchased "in the wilderness" just east of what is now Packard and Platt.

According to Chapman's 1881 *History of Washtenaw County,* the very first school in the county convened in 1825—an outdoor class held under "a venerable oak that had withstood the storms of a hundred years." Later that year a log schoolhouse—also the first in the county—was built on the site. The area was then known as the Mellett Creek settlement, after one of the three natural waterways that passed through the area.

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Historical Society, Samuel McDowell built a log cabin around 1836 that still stands—making it one of the oldest homes remaining in all of Ann Arbor. The McDowell house originally faced Packard, but later, after the farm was subdivided in the 1920's, it was rotated to face what is now Bellwood Street. Today, it's tucked modestly behind trees and shrubs; a passerby would not guess its history. But the original construction can still be seen in the hand-hewn log beams (many with the bark removed) in the basement, held together not with metal nails but with wooden pegs.

From the time of the McDowell and Whitmore settlement until well into the twentieth century, southeast Ann Arbor was a medley of farms. Older folks still refer to parts of east Ann Arbor in terms of now-vanished farms—the Gross farm, the Platt farm, the Swift farm, the Nordman farm, the Klager farm, the Chandler farm, the Carpenter farm, and the Darling farm.

The Darling family owned a large dairy farm off Packard in the northeastern quadrant of southeast Ann Arbor—the area just west of what is now Pittsfield Village. According to Jessie Darling Weinhart, the only remaining Darling child, her father, Ulysses G. Darling, was the first person to pasteurize milk in Washtenaw County.

In 1900 Ulysses G. Darling built what is now the second-oldest home still standing in southeast Ann Arbor. The old Darling home, located at 3211 Packard Road, is now home to Pat and Tom Petiet (founders of the Comic Opera Guild) and their two children.

At the turn of the century, the Darling family called this three-story, 3,000-square-foot home the "big house" to differentiate it from the much smaller McDowell house, which Ulysses G.'s father had by that time bought. Although early pictures show a porchless house, the most distinctive features of the present structure are its four porches. Ulysses Darling built the front porches, one at ground level and one off the second floor, in 1919 at his wife's request. In the back on the first floor there is a utility porch that was undoubtedly used by the farmers to clean off their boots and whatnot.

In 1926 Ulysses Darling had to sell the farm. The house eventually ended up in the hands of general practitioner Dr. Melissa Worth and her family, who added the uncommon east side luxuries of a two-car garage, a tennis court, and a large outdoor stone barbecue (which the Petiets like to call the "Aztec ruin"). Worth also added the second-floor sleeping porch that spans the entire length of the house. (Sleeping porches were thought to prevent pneumonia and tuberculosis by acclimating sleepers to the cool night air.)

The Darlington Lutheran Church on Packard Road still bears a variant of the name that was once prominent in these parts. Names of other early farm families live on in Swift Run Park, Carpenter Street, Gross Road, Platt Road, and Nordman Street.



COURTESY OF FRANK NORDMAN

Frank Nordman was born in the Nordman farmhouse in 1905; the family's farm spanned Packard Road west of the present Nordman Street. At eighty-four, he is tall and sturdy and still owns most of his teeth and his sandy-colored hair. He seems slightly, but not overly, sheepish about a missing front tooth.

It was his grandfather, Emil Nordman Sr., who originally bought the land from the government under the land grant policy. As Mary Campbell (who was born and raised in Cobblestone Farm) explains, beginning in the 1860's government-owned land could be bought here for $1.25 an acre; it was usually sold in 80-acre plots for a total of $100. Grantees were expected to make improvements and pay their taxes. The Nordman family built a frame house with a stone foundation and several barns and sheds, put up a grape arbor, kept horses and cows, made and sold cheese, and raised wheat, oats, and sometimes sugar beets. The family consisted of nine children, seven boys and two girls; Frank was the sixth.

Much of the Nordmans' life on the farm revolved around the spring-fed well and the creek (earlier called Mellett Creek and now more prosaically Pittsfield Drain), which runs northeast from south of Packard to the Huron River. From age eight, when he was old enough to lug two large wooden buckets, it was Frank Nordman's job to fetch water from the well every day to keep the water tank on the side of the stove filled.

East Side Story



COURTESY OF FRANK NORDMAN

The Nordman farm spanned Packard just west of the present Nordman Street. When these photos were taken about 1913, Frank Nordman (photo at left and left front above) bicycled to classes at Stone School. His older brother Emil (standing, far right) was a conductor on the electric interurban railroad line that ran past the farm.

The quality of the spring water seems not to have been much affected by the presence of moss and frogs, although Frank recalls that he and the other boys did try to remove both, stirring the water with a stick until "those frogs wouldn't know which way was up. So when they'd come up to the top, we'd say, 'Well, there's one' and we'd toss it out of the well." Later, he ran a trap line along the creek, selling muskrat, raccoon, weasel, and woodchuck furs to a buyer who came from Detroit or Chicago once a year.

The farm is gone now, but not the creek. It still winds its way quietly northward, crossing Platt Road at Edgewood near Scheffler Park (named for Otto Scheffler, active for years as city clerk and all-round administrator of East Ann Arbor), and through the park on toward the Huron.

Frank Nordman remembers walking and bicycling to Stone School, where he (and George and Mary Campbell of Cobblestone Farm) attended elementary school. They much preferred to bicycle rather than walk to school, because then they could make it home for lunch and back. On Sundays area schools doubled as churches (or in one case a synagogue, Beth Israel); Frank's older sister, Lily Nordman, taught Sunday school in Stone School.

After graduating from high school, Frank's older brother, Emil, got a job as a fireman on the Michigan Central steam train that left from the Ann Arbor depot. Emil also worked as a conductor on the electric interurban railway. The interurban passed the Nordman farm on Packard on its journey between Ann Arbor and Ypsilanti. (Later, north-south lines were built, including one that ran from Packard Road south to Milan, down Platt Road.) Emil Nordman's job was the source of the local news for the Nordman family. Frank Nordman tells that when interurban passengers left their newspapers in the car, Emil would "roll them up and put a rubber band on them and when he'd come by the house, he'd throw them to us. So we'd get the news once in awhile, whenever he was on the line. We'd go out in the front lawn and see a newspaper setting there."

The farm closest to the Nordmans' was the Klager farm, which lay just north of the Nordman farm on the north side of Packard. Its barn stood until 1985, when it was destroyed to make way for the Carlton Court prefab apartment complex. Many residents felt torn at the loss: they would miss the tie to the past embodied in that old barn at the same time they knew Ann Arbor needed more affordable housing.

As late as the 1950's, Frank Nordman's father still drove his horse and buggy to downtown Ann Arbor on Saturday mornings to buy feed. Football Saturdays were no exception, and cars would line up for miles behind him. But by then, not only the buggy but the farm itself was an anachronism.

Frank Nordman recalls that as early as 1914, Henry Platt sold his farm at the southeast corner of Platt and Packard and got a job as a Ford salesman. This

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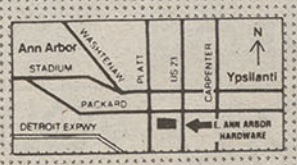
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COURTESY OF FRANK NORDMAN

Lily Nordman and an unidentified friend beside Mellett Creek. Now more prosaically called Pittsfield Drain, the creek loomed large in East Ann Arbor's farm era: kids fished in it, ran trap lines along it, and in winter sometimes accidentally sledded into it.

made him one of the first from the southeast side of town to abandon farming—but hardly the last. Few of the farms were earning enough to justify investing in expensive new machinery, and as Ann Arbor boomed in the 1920's, subdividers were eager to buy the farmers' land.

Between 1922 and 1926, both the Nordman and the Darling farms were sold. By 1925 about 200 families lived in what had originally been known as the Mellet Creek settlement and then became known as the Platt community. Most of the influx of newcomers settled in a cluster of three subdivisions—Boulevard Gardens (roughly the old Platt farm), Springwater (roughly the old Nordman farm), and Darlington (roughly the old Darling farm). In July 1926 these subdivisions became part of Pittsfield Township.

The Pittsfield era

Mary Cruse, Don Hagen, Russ Kett, and Carl Read all moved to the southeast side of town as children, between 1923 and 1933, grew up here, and still live here. Read's recollection of what was then a swampy hinterland is decidedly short on romanticism. A lot of the newcomers, he says, came there "because they didn't have enough money to live in Ann Arbor. We were the poor area out here; social outcasts, so to speak. You could put anything up that you could get up. It was just different out here—shacktown, shantytown, whatever you want to call it."

Children living west of Platt Road attended Stone School and those east of Platt attended Carpenter School until 1926, when Platt School was added near the southwest corner of Packard and Platt. (Its building is now Greater Faith Christian Center.) The school took its name from Henry Platt, whose farm was just east of the school site. Its best-known teacher was Mary D. Mitchell, who taught for thirty years, eighteen of them in the east Ann Arbor area. Eventually she became principal of Platt School and then superintendant of the Pittsfield school district. Mitchell Elementary School is named after her.

Platt School was the first built by East Ann Arbor's own school district, Pittsfield Number 9. The district was formed in 1925, and among its first school board members were Ulysses G. Darling and Clarence B. Worth (Dr. Worth's husband). Al Coudron, who was a member of the East Ann Arbor school board in the late 1940's and early 1950's, thinks that a lot of the sense of pride, autonomy, and community that has always characterized the southeastern area came from having its own school district.

The local schools went only through sixth grade. In 1940, East Ann Arbor children going on from the sixth grade had a choice between Ann Arbor's old Tappan School (now Burns Park) and Ypsi's Roosevelt School. At Roosevelt, "they didn't think much of us coming out there from this hick town," Don Hagen remembers. "Roosevelt was mostly all kids whose parents had something to do with the Normal College [now EMU]. I mean they were all pretty well-to-do people, and then we'd come down there. We got along pretty good, but they didn't think much of us."

They faced similar prejudices if they chose school in Ann Arbor. Russ Kett says, "We were noted for being pretty rough out here. Not that we got in any trouble, but we didn't take any guff, either. When we went to town to play football with the boys, they knew we were coming to town, because we were rough. I mean, none of us were sissies. [But] as far as any of us getting in any kind of trouble, we didn't. You didn't have to lock your doors. I still never think of it."

Don Hagen spells out exactly what they used to do that qualified as rough: they'd pelt Mary Cruse's parents' house with eggs and tomatoes; they'd knock over

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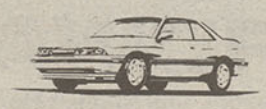
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East Side Story

outhouses; they disassembled a large mechanical road scraper and placed it on the porch of a schoolteacher, Mr. Gilbert, to block his door; once someone somehow parked an old buggy on top of the grocery store.

From 1929 to 1959, Carl Read's family ran what is now Buster's grocery store at Packard and Platt. He spent a semester at Roosevelt School, and later attended the old Tappan School and Ann Arbor High. He recalls that in the 1930's, 1940's, and 1950's there was a very definite sense of East Ann Arbor's separation from Ann Arbor: "We took pride in being different than Ann Arbor; we always thought we were the tough part of town. We wouldn't take any sass off of anybody that lived in Ann Arbor; if they wanted to fight, we fought. Fist to fist. Fist to jaw. Whatever. Oh, it was a wild place."

This perception was shared by Ann Arbor, according to Read. "Let's put it this way," he says. "You'd walk down the street, the cops'd chase you; they'd let the Ann Arborites go. We had a reputation, with the police and everybody else."

a kindly sort, permitted the area children to play in his hayloft as long as they didn't damage anything, and he would take them on hayrides.

For adults, the social center of the area was the East Ann Arbor Women's Club, which sponsored bingo, plays, and talent shows in Platt School and in people's homes. "They'd get together on Saturday nights to play cards; the fellows would play cribbage and have tournaments," Kett remembers. "I used to babysit all night, maybe four, five, six kids for a dollar."

It seems that absolutely everyone who had anything to do with southeast Ann Arbor between the 1930's and the 1950's vividly remembers how Ivan Cuthbert sold colored eggs laid by South American chickens from his home near the northeast corner of Packard and Platt. Until fairly recently, Cuthbert, one of the founders of East Ann Arbor, refused to allow his property to be annexed into the city of Ann Arbor, keeping it instead as a "township island" in Pittsfield Township so that he could continue to raise his exotic



ANN ARBOR NEWS, 4/10/52

When the *Ann Arbor News* photographed Henry E. Nordman hauling feed in 1952, both the wagon and his farm itself were anachronisms. Most neighboring farms had already been turned into subdivisions in the growing City of East Ann Arbor.

The pleasures of life for children of southeast Ann Arbor in the 1930's and early 1940's were simple ones. In the winter Mary Cruse, Don Hagen, and Russ Kett would ice skate at night by the red glow of railroad flares on a pond that existed where Colonial Square is now. They would take tins, more affordable than toboggans, and sled down a hill on the Klager farm near the creek, too often sliding unwillingly on under the fence and into the icy creek. In the summer they would fish in that creek, the same one that was first called Mellet Creek, and later Pittsfield Drain, but that they called Klager's Creek. They used to swim in the gravel pit that was on property then owned by Andy Campbell (a relative of the Campbell family that owned Cobblestone Farm) and that is now the Ellsworth Road landfill. Campbell, evidently fowl.

This sort of independence was typical. It is undoubtedly one of the reasons that, when other farm areas surrounding Ann Arbor were becoming part of Ann Arbor, the southeast area remained apart. Then, too, a lot of residents had a sense that Ann Arbor at that time was not very interested in an area that it perceived as consisting largely of failed farmers, people who had lost their homes in Ann Arbor in the 1920's and 1930's, or people who could not afford to live in Ann Arbor in the first place.

The City of East Ann Arbor

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needed municipal services—such as fire and police protection, water and sewer lines, and paved roads—that Pittsfield Township, then still run mostly by farmers on a part-time basis, was not well suited to provide.

The overriding concern was fire protection—the same factor, interestingly, that had led to Ann Arbor's official incorporation as a city almost a century earlier. By 1950 the City of East Ann Arbor had its own fire station, on Platt Road just south of what is now Little Caesar's. (The small cinder block building is still there, now used as a warehouse.)

the hardware store and ask, 'Where'd they go?' we'd give them the information."

In its short history, the city had four (unpaid) mayors: Kenneth Wingrove (1947-1948), Carl H. Read (Carl Read's father, who served from 1949-1952), Leo Fredette (1953-1955), and Bob Harrington (1956). Only Harrington is still living.

The early mayors seem to have been somewhat dwarfed in power by the city administrators, particularly Otto Scheffler. Another major power behind the throne was the volunteer fire department.

The small city's biggest financial



COURTESY OF MARY CRUSE

Better fire protection was a major motive for the founding of East Ann Arbor in 1947. By 1950, the volunteer department had its own truck and fire station—and its members were an important faction in city politics.

The former interurban station at the southwest corner of Packard and Platt, in front of what is now Buster's grocery, became East Ann Arbor's City Administration Building. Former East Ann Arbor mayor Bob Harrington says that it was little more than a wooden "shelter that was impossible to heat comfortably; and a fine layer of highway dust settled over everything continuously." The dust swirled off Packard, which as late as 1955 was a hard-seal two-lane road with gravel shoulders, and off Platt, which remained unpaved clear into the 1960's. The East Ann Arbor City Administration Building was sold and removed around 1955, during Harrington's tenure as mayor.

The Administration Building stood across Platt from the new East Ann Arbor Shopping Center. In 1947, the center consisted of four stores: East Ann Arbor Food Market, Lundy Hardware, W. W. Ladd Dry Goods, and Community Drug. Later, from 1953 to 1977, Mary Cruse's family and John and Aidele Miller co-owned East Ann Arbor Hardware and two adjoining buildings. "At one time you could go through all four stores without going outside in the rain," Cruse recalls, but later they had to close the through doors; regulations permitted only one entrance into the drugstore, where liquor was sold.

The shopping center also served as a central information bureau concerning all activities of the fire department next door. Mary Cruse recalls: "What they would do is blow the whistle, and most of the store owners were volunteers, and they'd come from every direction. We used to go out and see where they were going and post it on the board. And when people would call

endeavor was raising funds to pay for a sewer system—an increasingly urgent necessity because its swampy ground was unable to support the growing number of wells and septic tanks on relatively small individual lots. Records in the Bentley Historical Library show the estimates for the cost of installing a sewer system in the city of East Ann Arbor rising from $233,300 in February 1951 to $345,000 by September 1952. Construction didn't finally begin until September 1954.

Don Hagen, a retired plumber, remembers that the sewer contractor went bankrupt. One reason costs kept rising was that the crew kept hitting the underground springs that are ubiquitous in the area, frequently flooding the streets. Another reason for the budget-breaking cost was that the city of Ann Arbor, although it had agreed to extend its sewer system to East Ann Arbor, was charging the smaller city double its usual rates for the honor. The sewer system was still unfinished when East Ann Arbor and Ann Arbor merged—and in fact became a key selling point in the vote on annexation.

Party politics played only a minor role in the mayoral elections in East Ann Arbor, according to both Carl Read and Bob Harrington. Instead, the political wars were fought between an old and a new guard.

By Harrington's characteristically low-key account, he had become a mayoral candidate in 1955 by default—when all the other potential candidates from his group backed out at the last minute. Until that point, he says, he had functioned as "a background person" on the East Ann Arbor school board. There he had performed the statistical analysis to support a

East Side Story



COURTESY OF MARY CRUSE

East Ann Arbor's city baseball team in 1950.

successful movement in 1954–1955 to convince the Ann Arbor school system to incorporate the small school systems surrounding Ann Arbor, including the Pittsfield district of East Ann Arbor.

Harrington's opponent, Alton P. LeMay, represented what Harrington calls the "old guard," mainly those who had lived in the Springwater subdivision (south and west of the Packard/Platt corner) for some time. Most important, the "old guard" made up the fire department, which, Harrington says, was the real power structure that had been "running the show" in East Ann Arbor.

Harrington describes himself, on the other hand, as one of the "new guard," a younger group of "college graduates with big dreams"—the 1950's equivalent of today's yuppies, he says. He himself worked as a pilot for American Airlines at the same time that he was finishing law school. (After his election, he was promptly dubbed "the flying mayor.")

What drove the new guard was the desire to make changes that they were convinced were in the best interests of the area. In their view, the city's two- to three-man police department and its part-time volunteer fire department, although unquestionably dedicated, were no longer adequate to the task of providing the kind of protection that the growing area required.

One of the changes instituted by the new guard even before Harrington took office involved undoing a policy whereby the municipality's supervisors had been keeping property assessments low. By doing that, says Harrington, the city had been "strangling the school systems." The new policy had the unpopular effect of doubling property taxes in the city of East Ann Arbor. A less controversial change involved getting rid of a trash heap that had marred the corner of Platt and Creek streets for years.

The 1955 mayoral election was a heated one, not so much over specific issues as over which group was to exercise power in the town of East Ann Arbor. Harrington won, setting the stage for the next and final wrangle between the old and new guard: the question of whether East Ann Arbor should remain an autonomous city separate from Ann Arbor.

To the new guard, it seemed that East Ann Arbor simply lacked the attributes that make a city economically viable. Except for a few businesses on Washtenaw and Packard, there was no industry and insufficient employment. To Harrington, the cold, hard reality was that East Ann Arbor had everything to gain and nothing to lose in annexation.

It's very rare for one city to annex another, according to former Ann Arbor mayor Sam Eldersveld and former city administrator Guy Larcom. And Harrington knew that feelings between East Ann Arbor and Ann Arbor were not always friendly. But Ann Arbor's growth-oriented mayor, William E. Brown, was desperately seeking more space for affordable housing, which was in dire demand as the U-M mushroomed after the war. Harrington proposed to Brown that the question of East Ann Arbor's joining Ann Arbor be put to a vote.

The old guard in East Ann Arbor, including Carl Read, was strongly opposed to the annexation. But Mary Cruse, Russ Kett, and Don Hagen were all in favor. To them the most attractive inducements were having the sewer system project finished and getting city water to replace the well water that, according to Hagen, "was tasting pretty bad," due to the proliferation of shallow wells in the area. The third benefit of annexation into Ann Arbor was the decrease in home insurance rates that would follow when the homes were serviced by Ann Arbor's full-time fire department.

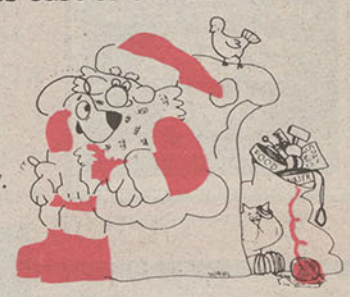
For one city to annex another requires agreement by the voters in both cities. The question was placed on the ballot on November 6, 1956. It passed by a margin of 3 to 1 in Ann Arbor and 2 to 1 in East Ann Arbor (591 to 242). East Ann Arbor was annexed by the city of Ann Arbor. Despite all the energy and ingenuity that had gone into creating and maintaining East Ann Arbor, the brave young city was dead—or, more optimistically, adopted and renamed—at the young age of nine. ►

Pet Photos Taken With Santa Claus Himself!

SANTA PAWS

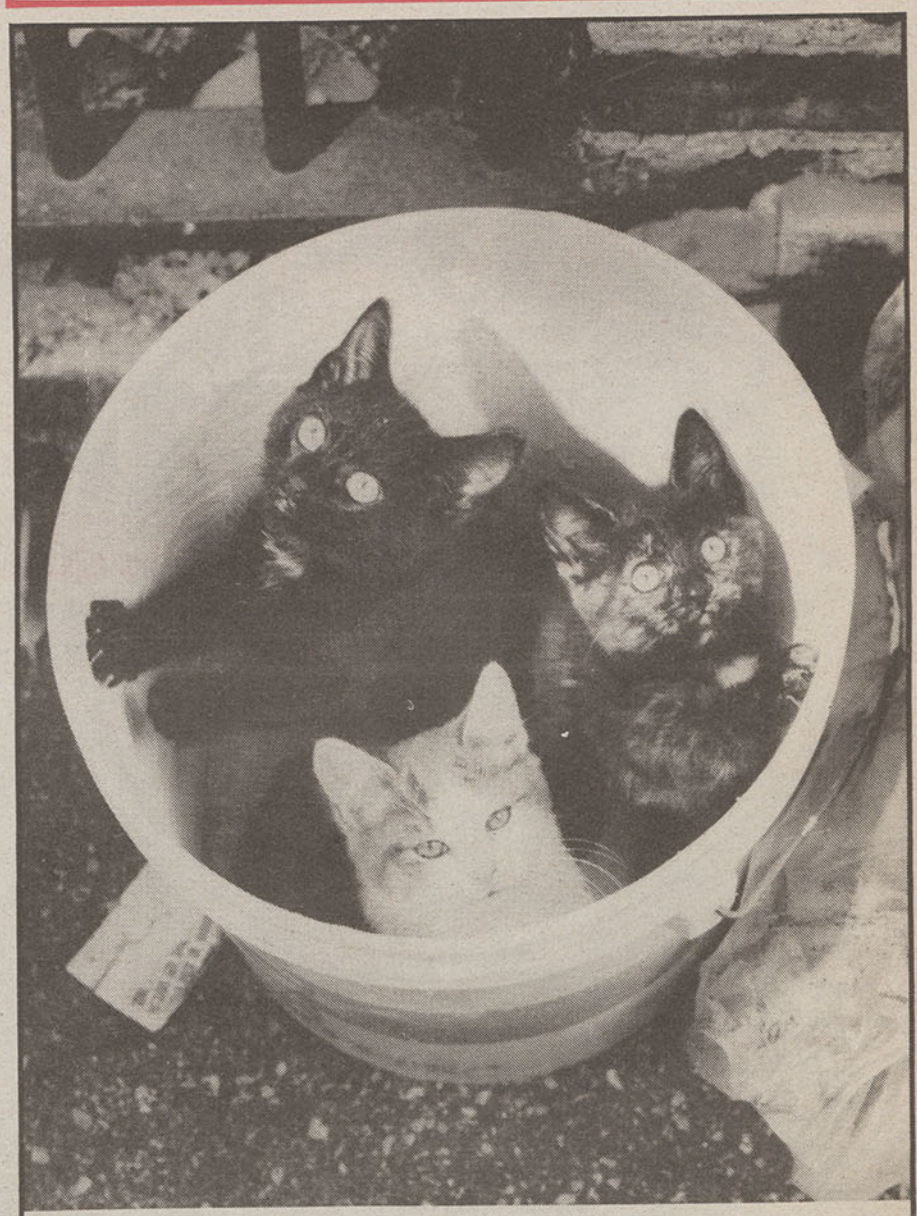
DATE: Saturdays, December 2 & 9 **TIME:** 10a.m.—5p.m.

PLACE: Ann Arbor Dog Training Club,
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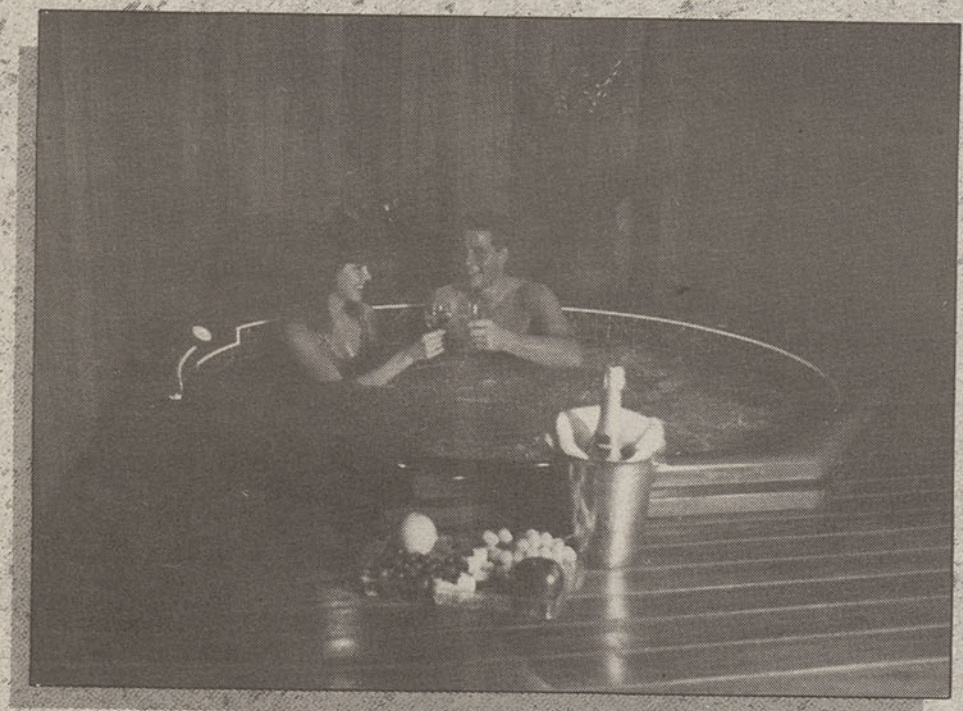
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The post-city era

In addition to the governmental changes that followed the annexation of East Ann Arbor, the names of some streets in East Ann Arbor were changed because of duplication. Today's Cardinal Avenue was then Forest Drive; today's Wolverine was then Washington. But despite such cosmetic changes, most residents feel that the east Ann Arbor area has to some extent continued to maintain its own identity as a diverse, modest-income community.

In its post-city period, the area has continued to attract new residents from far and near. Christine and Versell Smith have lived in southeast Ann Arbor for eighteen years, since 1971. Christine Smith was born and raised in Ann Arbor. Like Mary Cruse, Russ Kett, Don Hagen, and Bob Harrington, Chris Smith fondly remembers when southeast Ann Arbor "was nothing but wooded area, all country"—before Huron Parkway, Briarwood, or the high-tech strip along Ellsworth existed.

This country feel, and its schools, were what attracted the Smiths to move to the southeast side from Spring Street. Also, a couple of their children had been bullied in their old neighborhood, and they perceived east side families as "more settled" and as providing better supervision of their children. Apparently by the early 1970's any sense of east Ann Arbor as a "wild place" had pretty well faded. Another critical attraction was the fact that there was plenty of room for the large backyard garden in which Versell Smith works every spare moment.

When they first moved to the southeastern part of town, the Smiths were the only black family in the immediate area. Nevertheless, "We felt very welcome. I have not experienced any prejudice. Well, I take that back. When we first moved here, there was a couple who lived in [the next door] house, and we ran into a problem with them. But that was the only problem we had. The first day we moved in, the Hamsons [the Smiths' adjacent neighbors] came over with juice and donuts for us. And Mr. Jahnke [an elderly man who lived two doors down from the Smiths] liked to fish, and he came over and talked to my husband about fishing. After that, we have not had a problem. It's very integrated; it's almost like you don't look at people as being separate races here."

Like most everyone, Christine Smith views the southeast side as somewhat different from the rest of Ann Arbor. "It's a part of Ann Arbor, but it doesn't seem like it." The area has more of that "old-time, old-home type feeling. It's sort of like a little country town where you have your own stores, and they know you by name." That relaxed quality is what she likes best about the southeast side. What she likes least is losing the quietness it used to have.

As we spoke, Chris's son was on his way to pick up egg rolls down the street at the Panda; a Korean restaurant owned and operated since 1976 by Hong Suk

East Side

Kang and his wife, In Sook Kang. A week or so later when I arrived at the Panda for our interview, Hong Suk Kang, a lean man of average height, took my extended hand in both of his for a handshake. He seated us at a booth, poured a pot of tea, and set out two cups. Light music played softly on the radio in the background. The muffled clatter of pots and pans and dishes came from the kitchen, where In Sook Kang was working.

The Kang family moved to Ann Arbor fourteen years ago from South Korea's third-largest city, Teagu (population 1.3 million). Proudly, Hong Suk Kang volunteered the exact date they arrived: May 21, 1975. They followed Hong Suk's sister and In Sook's three brothers to Ann Arbor. They are now United States citizens.

The couple came to the U.S. speaking some English, having studied it in middle school and high school in South Korea. Still, for their first few years in Ann Arbor, there were language problems. Besides speaking a new language, the Kangs had to adjust to different "lifestyles, different cooking styles." Hong Suk Kang, a notably cheerful and upbeat man, acknowledges that the first three or four years in Ann Arbor were not easy. "But right now everything's OK."

The Kangs and their two children, Sandra and Grace, live east of Platt Road between Lorraine and Packard. When the family moved to east Ann Arbor in the mid-1970's, "it was all corn, beans, where now there are apartments." It also contrasted somewhat painfully with their Korean neighborhood, with "all open houses." When the Kangs first came to Ann Arbor, it took some time to get acquainted with their neighbors—even to learn their names. But now he says they have "beautiful friendships" with their neighbors. What Mr. Kang likes best about living in southeast Ann Arbor is the convenience of grocery stores and other places accessible on foot and the lack of heavy traffic.

The Kangs work long hours in the Panda every day but Sunday, when they keep the Sabbath. Recently Sandra told her father that when she turns fifteen, she wants to get a restaurant job to make some money. He told her: "If you like to work, you can work at my restaurant. I pay more."

The southeast side is home to a thriving Korean community. According to Hong Suk Kang, when he first arrived, there were altogether about 100 or 150 Koreans. Many first come here as university students or faculty. Now a total of over 2,000 Koreans and Korean-Americans are living in the Ann Arbor area, including 700 U-M students. The Koreans maintain a sense of community, he says: "We play together, we eat together, talk together, play golf together." Two of the six Korean churches in Ann Arbor are located on the southeast side of town, one on Creek and one on Nordman. Mr. Kang says he's had no problems with the diverse racial/ethnic mix in southeast Ann Arbor. "In the summertimes, we have an

continued on page 90 ►



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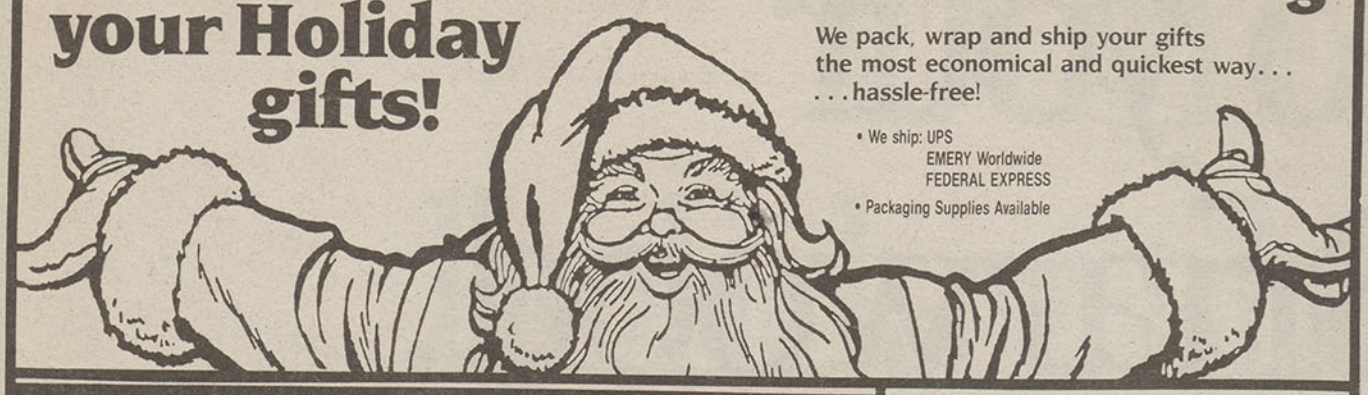


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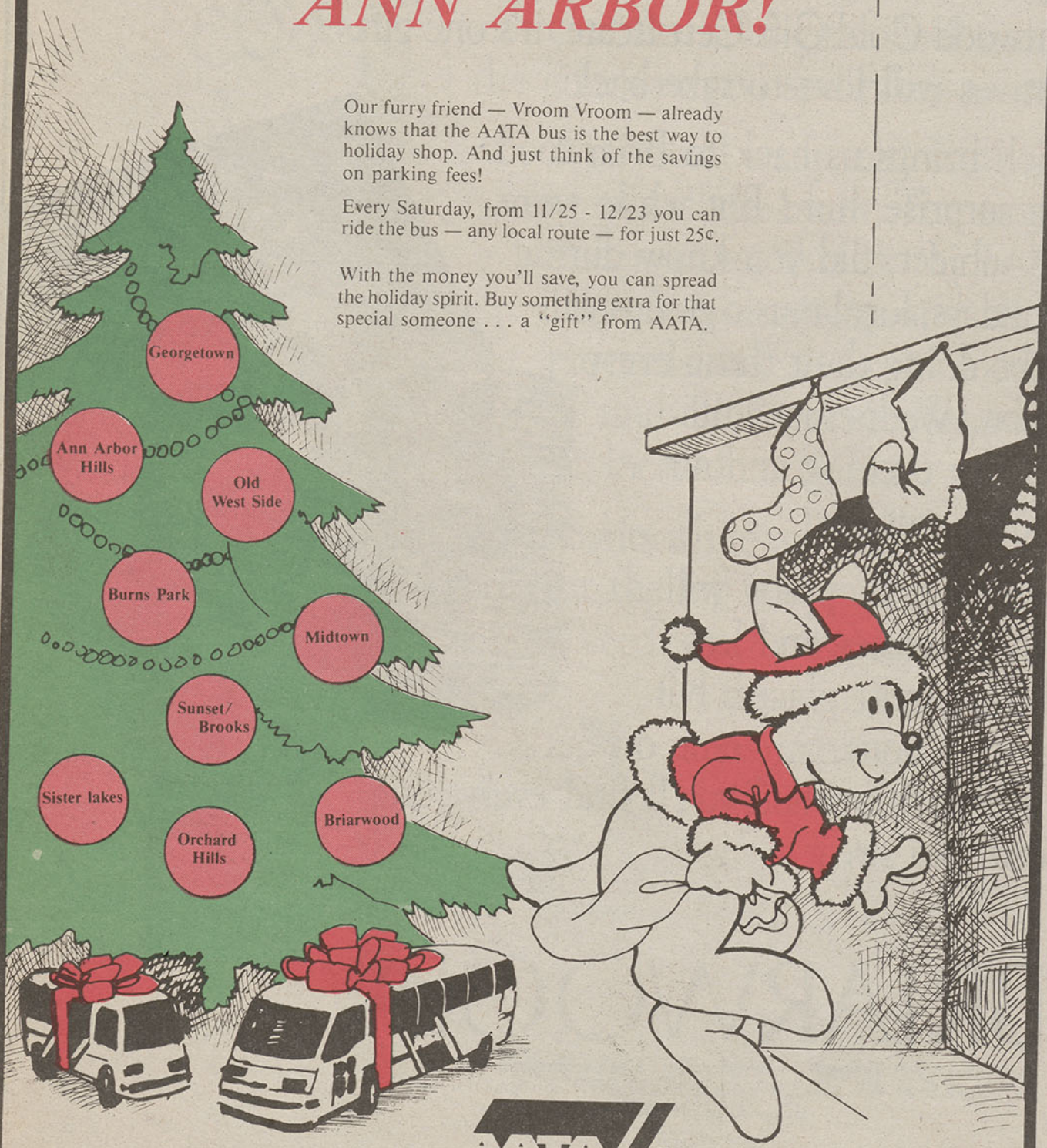
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outdoor barbeque, with international food—Korean, Italian, spaghetti, cookies."

Old-time residents speak with the same regret as newcomers at the neighborhood's increasing development and population density. Among the costs to long-term residents like the Harringtons is the fact that they no longer have the pleasure of watching dozens of pheasants feeding every morning and every evening in a corn patch across from their Packard Street home. Similarly, what Mary Cruse, Russ Kett, and Don Hagen like least about the historical changes is the loss of countryside—and the rising cost of a cup of coffee at Achilles, where they enjoy keeping in touch with one another over breakfast. What they like best about life in the 1980's in southeast Ann Arbor are the throwback aspects—their quiet, wooded backyards and their gardens.

The contrast between the old and new is often no farther than the distance from the front yards to the backyards of any number of east Ann Arbor homes. Out the front window one hears the constant swish of traffic, the occasional blast of a motorcycle or car in need of a muffler, the frequent blare of car horns and sirens, and the whoops of children and teenagers as they disembark from school buses.

The back windows often have fine views of the more bucolic aspect of the southeast side. Backyard vegetable and flower gardens are common, some ironically threatened by the few forms of wildlife left over from the area's history—woodchucks, muskrat, raccoons, and rabbits. Children happily transform themselves into human pendulums on backyard swing sets. When these swings are outgrown, middle-aged parents gamely paint the frame a dignified black and hang an old-fashioned porch swing where the small seats once hung.

There's a visible pride of place that shows up in well-trimmed (but mostly chemical-free) lawns and in friendly backyard chain-link fences kept from decay by a fresh coat of aluminum Rustoleum every few years. In the spring, summer, and fall the home without at least a splash of flora is rare. A display of massed yellow daffodils and red tulips decorates the corner of Platt and Lorraine in the early spring. Summer flowers bloom in casual clusters or drape from hanging pots on porches. Scarlet roses, sky blue morning glories, and deep purple clematis climb fences, trellises, mailboxes, and telephone poles. Every variety and hue of annuals overflow ceramic pots, wooden barrels, metal milk cans, and black wrought iron kettles.

At this season, it's easier than ever to think of east Ann Arbor as something like Jesse Jackson's grandmother's quilt. Jackson's metaphor for his multiracial coalition seems particularly apt for this variegated and gutsy neighborhood. ■

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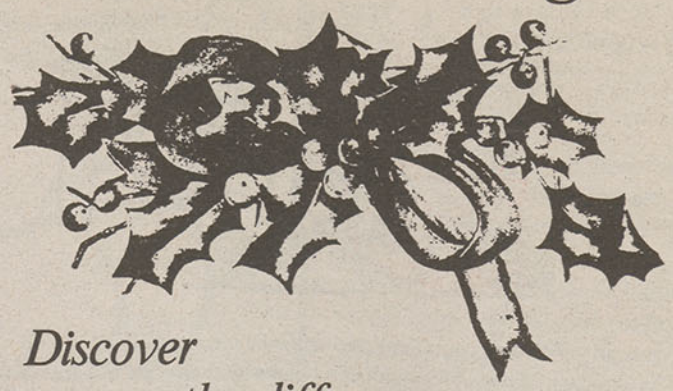
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FLICKS

By PATRICK MURPHY

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FIRST-RUN

"Crimes and Misdemeanors"

Woody Allen, 1989
97 mins., color
Showcase Cinemas (973–8380)
The Movies, Briarwood (769–8781)

Woody Allen's latest film is a critical mass of dynamically poised opposites, where success confronts failure, virtue is juxtaposed with wickedness, tradition collides with the here and now, and tragedy is illuminated through laughter. "Crimes and Misdemeanors" generates enough energy to tackle complex and disturbing questions about life while exhibiting great wit and charm. Seldom is a serious film so likable.

The story is loosely organized around two central characters. One is a highly successful ophthalmologist, Judah Rosenthal (Martin Landau), a pillar of the community secretly struggling with his ex-mistress, Dolores (Anjelica Huston), who threatens to plunge him into a tawdry scandal.

The other character is Cliff Stern (Allen), an idealistic documentary and industrial filmmaker who is seen as a failure, at least by his wife, Wendy (Joanna Gleason). She is fond of comparing Cliff with her brother Lester (Alan Alda), an enormously successful producer of banal, schlocky TV entertainment. When Lester commissions Cliff to make a PBS documentary about him, the money and attention are irresistible, the humiliation unavoidable.

Ben (Sam Waterston), a rabbi who is going blind, is the connection between the two characters.

Both Judah and Cliff, and others, too, commit a variety of crimes and misdemeanors, acting out of ancient motives—pride, lust, envy, greed. There is mention of the "eye of God" that sees and judges all human behavior, but His only representative in the film is losing his sight. That leaves the audience as the only witness to the human frailty and failings depicted.

"Crimes" is complex and multileveled, by turns wickedly funny, suspenseful, wistfully romantic, profoundly serious, even scary. It's really remarkable the way Allen has marshalled his cinematic tools to fuse disparate pieces into coherence. He uses flashbacks, films within films, dream sequences, and other techniques to flesh out the complex world his characters inhabit. He even seems to make direct comments on the action through film clips of an old philosophy professor Cliff is trying to make a documentary about.

"Crimes" is reminiscent of the best of Allen's earlier work, such as "Annie Hall" and "Hannah and Her Sisters." As Allen ages, his work gains stature. His comic barbs are fewer, but they sink deeper. His bedrock pessimism is more obvious here than ever, but it is so artfully rendered, so sweetly wreathed in comedy, that we smile happily even as we acknowledge the truth of his somber vision.





Above, Joanna Gleason as Woody Allen's wife confers with her brother, played by Alan Alda. At right, Woody Allen directs Martin Landau. All four appear in Allen's serious yet likable film, "Crimes and Misdemeanors," at Briarwood and Showcase this month.



"The Bear," the story of an orphaned cub, features a vastly photogenic title character, but the species is anthropomorphized beyond recognition. It's showing at Briarwood and Showcase.

FIRST-RUN

"The Bear"

Jean-Jacques Annaud, 1989
93 mins., color
Showcase Cinemas (973–8380)
The Movies, Briarwood (769–8781)

This movie opens with a distant snow-covered peak set against an azure sky. It could be a nineteenth-century mountain landscape by Albert Bierstadt or Thomas Moran, but it comes to life when the camera pans over to begin the story of the bear cub Youk. This camera movement, however, is almost the only intrusion of the modern world; everything else about this film seems rooted in a highly romantic, rather anachronistic view of nature.

Based on the novel *The Grizzly King*, written in 1916 by Michigan author James Curwood, "The Bear" is the story of an orphaned cub who survives in the wilderness through the acceptance and protection of a large male bear. It also relates how a human, a hunter, comes to renounce his predatory way of life.

The plot advances only through a terminal injection of human sensibilities into the animal world. The result is a gross distortion, an image of life in the wilderness that looks and feels as familiar as a backyard garden. Director Jean-Jacques Annaud is no stranger to such romanticization of nature. His 1981 "Quest for Fire" was a version of prehistoric humans so laden with pseudo-science and show biz that it managed either to offend or amuse the entire field of anthropology.

Annaud's latest film seems certain to receive better press. Although the script, by Annaud and Gerald Brach, is so predictable that only children will find much suspense in it, the vastly photogenic bear cub will woo many adults. There is no denying that "The Bear" is high quality cinematic craftsmanship. Originally released in Europe, it has done very well, even outdrawing Steven Spielberg's "E.T."

What is troubling about this film, despite its superficial virtues, is that in the name of concern for the bears, the species is anthropomorphized beyond recognition. The filmmaker seems to believe that nature is understandable and worthwhile only when it is turned into a reflection of ourselves and our values. It's hard to see how such narcissism will lead to a fundamental respect for the wilderness or its creatures.

"Animal Farm"

John Halas and Joy Batchelor, 1954
73 mins., color
Fri., Dec. 1, MLB 3; 7 & 10:10 p.m.
Cinema Guild

This animated version of George Orwell's great satire of the Russian revolution is a noteworthy example of what feature-length animation could achieve outside of the Disney studio. Conceived and executed by a team of British animators, it is faithful to Orwell's fable, which takes place in a barnyard and casts the exhausted czar as a drunken, abusive farmer, and various animals as luminaries in the revolution. The story covers the whole trajectory of the historical drama, from the exhilarating first moments of success to the descent into purges and bloody power plays. One of the joys of the story is identifying historical figures among the bestial cast.

One of the most ambitious undertakings of British animation, the film employed seventy artists, who created 750 scenes and over 300,000 individual frames. Although they tacked on a more upbeat finale than Orwell's, their work amply rewards those who have read the novel and those who are coming to the story for the first time.

"Le Plaisir"

Max Ophuls, 1952
97 mins., b/w, French, subtitles
Sun., Dec. 3, Lorch, 7 p.m.
Program in Film & Video Studies

One of the premier stylists among filmmakers, the French director Max Ophuls used stories by Guy de Maupassant for this three-part work. Claude Beylie summed up their unifying theme: "If pleasure is an easy thing, happiness is not."

"The Masque" tells the story of an old man who tries to stay young by donning a youthful mask. "The Model" is about a young artist who loves, then leaves, his pretty model. "The House of Madame Tellier" is a wry tale of what happens when the madame of the local brothel decides to attend the first communion of her niece in the country. She takes all her girls along for the vacation, leaving the town males in a state of acute frustration.

A company of excellent French actors, including Simone Simon, Jean Gabin, and Danielle Darrieux, is complemented by the camera work of Max Ophuls. Ophuls's camera is a graceful, winged presence that glides above, into, and through scenes, shifting the center of attention from moment to moment. It is an excellent cinematic echo of de Maupassant's style, which is rich in ambience and observed detail. ►

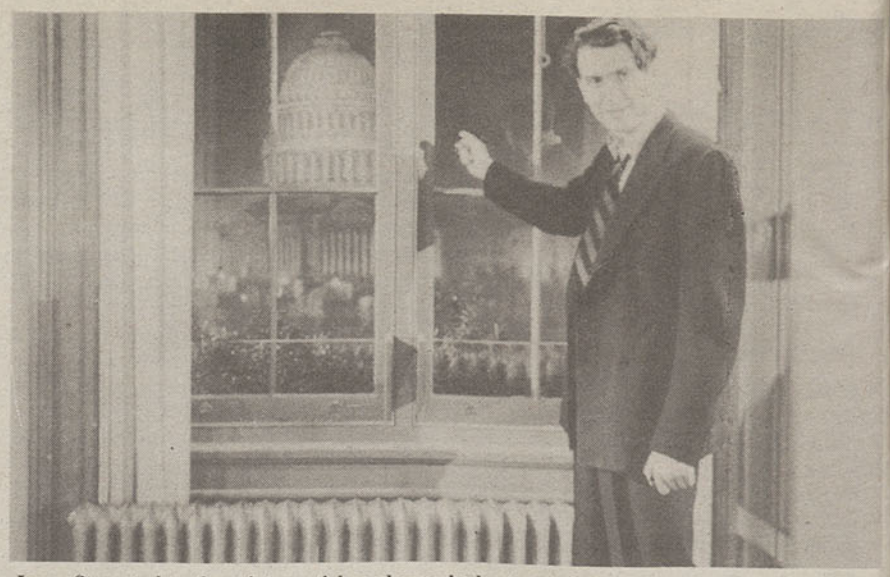
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James Stewart plays the quintessential good guy who beats a cynical system with naive grit, in Frank Capra's "Mr. Smith Goes to Washington," showing Dec. 8.

"Swimming to Cambodia"

Jonathan Demme, 1987
87 mins., color
Sat., Dec. 9, Hillel, 7 & 8:45 p.m.
Hill Street Cinema

It's hard to imagine a simpler format than this one: a man sits at a desk and talks. The concept is far more theatrical than cinematic, but the movie works splendidly.

Spaulding Gray, a conceptual actor and writer from New York City, wrote the monologue he delivers. His multileveled narrative branches out from an account of his experiences in Thailand with filmmaker Roland Joffe during the making of "The Killing Fields." Gray had only a small role in the film, which was about the collapse of Cambodian society into genocide during the late 1970's. Gray uses the story of his experiences with the film only as a leaping-off point for a whole variety of funny, shocking, and insightful side trips.

Gray launches into extended discourses on Thai servants ("the nicest people money can buy"), the U.S. involvement in Cambodia, the Khmer Rouge, movie acting, pleasure-seeking colonialists, and something he calls "the perfect moment." More than simply a gifted raconteur, Gray shifts moods smoothly and effectively, keeping his audience with him through every zig and zag of his complicated tale.

The film was directed by Jonathan Demme with admirable restraint. Laurie Anderson's musical elements are equally subtle and effective. "Swimming to Cambodia" is the simplest film conceivable, yet in wit and imagination it surpasses many of its more elaborate peers.

"Mr. Smith Goes to Washington"

Frank Capra, 1939
125 mins., b/w
Fri., Dec. 8, MLB 3; 7 p.m.
Cinema Guild

Frank Capra's most overtly political film outraged the Washington of its time with its casual assumption that political activity equals rank corruption. The basic plot, like that of Capra's earlier success, "Mr. Deeds Goes to Town," pits a naive idealist against a sophisticated world that is cynical, hypocritical, even evil.

The innocent here is Jimmy Stewart as Jefferson Smith, who is appointed by cynical machine pols to fill the last months of a deceased senator's term. Smith is presumed to be too naive to rock the boat, but he does, helped eventually by his secretary (Jean Arthur), a Washington veteran nearly as jaded as she is pretty.

The villains are equally well played, led by Edwin Arnold, whose deep voice and rotund figure made him the prototypical power-hungry tycoon in many films. Claude Rains plays the dignified senator from Smith's state, a sleek, silver-haired saboteur of the hero's modest ambitions.

Capra's unabashedly sentimental social comedies remain steadfastly popular. Their scripts are brilliant, their humor undimmed, and their simplistic political cynicism still popular. Their all-American faith in the common man is less widespread today—but the appealing innocence of Stewart and Arthur makes the triumph of virtue over venality somehow believable again.

"Detour"

Edgar G. Ulmer, 1945
69 mins., b/w
Sun., Dec. 10, Lorch, 7 p.m.
Program in Film & Video Studies

Bleak and obsessive even by the joyless standards of film noir, "Detour" is a dour little film with an impact that belies its grade Z budget and its brief length. It was directed by Edgar G. Ulmer, a German immigrant who worked with Max Reinhart and F. W. Murnau, but whose Hollywood career never really took off. Ulmer made many films, but most were "Poverty Row" productions—cheaper even than the infamous "B" pictures—in which crime, horror, and titillation were staple themes. His career languished in obscurity until the 1960's, when French cinephiles discovered him. "Detour" and a half-dozen other films have secured Ulmer's reputation.

Al Roberts (Tom Neal) is a likable guy with bad judgment and worse luck. An unemployed lounge pianist, he is hitchhiking from New York to Los Angeles to see his girlfriend. Through bizarre twists, he ends up being victimized by Vera (Ann Savage), a sadistic woman who dominates him with a fusillade of angry tongue lashings and dire threats. Like many other Ulmer characters, Al finds himself trapped in a situation that threatens to destroy him.

Reputedly shot in six days, "Detour" is raw but hardly crude. As Vera, Ann Savage gives a performance that puts her in the top echelon of screen villainy. If you have a taste for the dark and twisted in film, take this "Detour."

Also Recommended

"Lord of the Flies" (Peter Brook, 1963). Fri., Dec. 1, MLB 3; 8:30 p.m.

"White Christmas" (Michael Curtiz, 1954). Sat., Dec. 2, Mich., 4:30 & 6:45 p.m.

"Mary Poppins" (Robert Stevenson, 1964). Sun., Dec. 3, Mich., 1:30, 4 & 6:30 p.m.

"It's a Wonderful Life" (Frank Capra, 1946). Fri., Dec. 8, MLB 3; 9:20 p.m.

"Double Indemnity" (Billy Wilder, 1944). Sun., Dec. 10, Lorch, 8:15 p.m.

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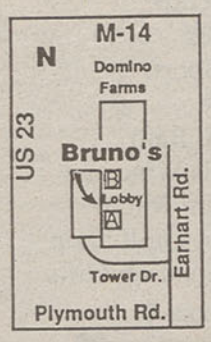


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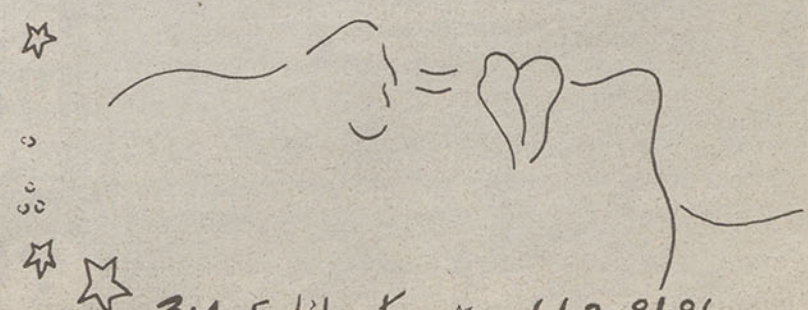
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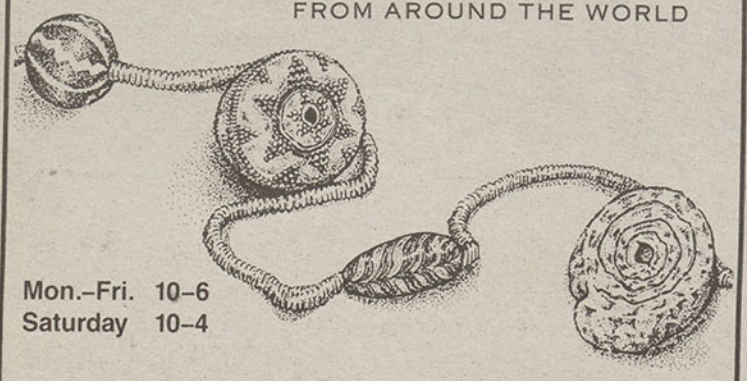


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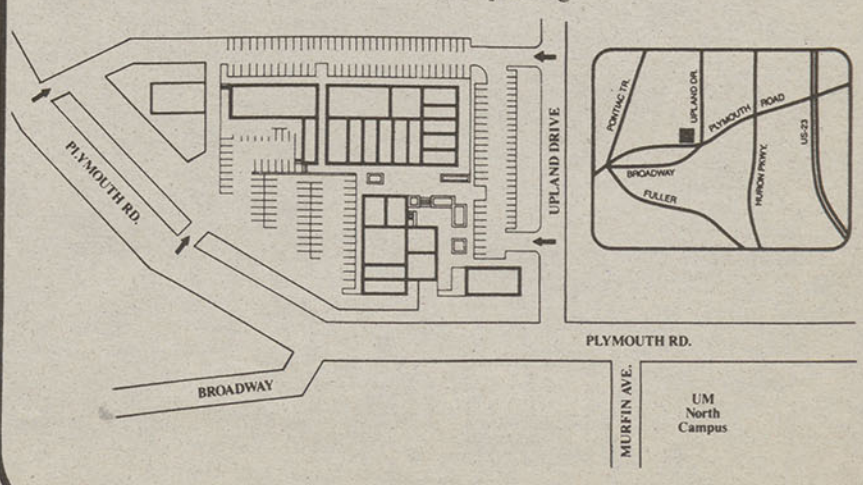
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GALLERIES & MUSEUMS

By JENNIFER DIX

Major New Exhibits

WILLIAM L. CLEMENTS LIBRARY. The American Tree: A Celebration. *All month.* Examines the tree in the American imagination, including its evolution as part of the Christmas tradition. The Clements is decorated for the holidays, with antique toys from a variety of area collectors, and two Christmas trees decked out in Victorian ornaments. *Mon.–Fri. 10:30 a.m.–noon & 1–5 p.m.; December 9 & 16, 10:30 a.m.–4 p.m. South University at Tappan. 764–2347.*

ALICE SIMSAR GALLERY. Fiber On and Off the Wall. *December 2-31.* Fiber art by artists Lia Cook, Peter Collingwood, Gerhardt Knodel, Sherri Smith, Diane Sheehan, Nance O'Banion, and Connie Utterback. *Tues.–Sat. 10 a.m.–5:30 p.m. 301 N. Main. 665–4883.*

CLARE SPITLER WORKS OF ART. The Annual "Theme" Show: Insider/Outsider. *December 3–January 30.* Interpretations of this theme by more than 30 artists working in photography, printmaking, painting, sculpture, and selected crafts. Introduces the following guest artists: Rochester, New York, printmaker Nancy Chalker-Tennant, Ann Arbor graphic artist Maria Hager-Freedman, Detroit-area painter/printmaker Lilya Pavlovik Dear, and Northville photographer Birinder Chaudhery. *Tues. 2–6 p.m.; and by arrangement. 2007 Pauline Ct. 662–8914.*

Other Exhibits

ANN ARBOR ART ASSOCIATION. Holiday Gifts. *Through December 24.* Original art works of fiber, glass, metal, wood, paper, and clay by more than 20 local artists and craftspeople. *Mon. noon–5 p.m.; Tues.–Sat. 10 a.m.–5 p.m. 117 W. Liberty. 994–8004.*

ANN ARBOR HANDS-ON MUSEUM. Science and technology exhibits for children of all ages. *Tues.–Fri. 1:30–5:30 p.m.; Sat. 10 a.m.–5 p.m.; Sun. 1–5 p.m. Admission: $2.50 (children, $1.50; students & seniors, $1.50; families, $6; annual family memberships, $30). 219 E. Huron (entrance on N. Fifth Ave.). 995–5439.*

ART DECO DESIGN STUDIO. Jazz Age Collectibles, 1925–1950. *Tues.–Sun. noon–6 p.m. 116 W. Washington. 663–DECO.*

ARTFUL EXCHANGE GALLERY. Specializing in the resale of fine art by 19th- and 20th-century masters. Also, local artist Vicki Schwagger's art jewelry. *Tues.–Fri. 11 a.m.–5 p.m. (Fri. till 6:30 p.m.); Sat. 10 a.m.–5 p.m. 215 E. Washington. 761–2287.*

BARCLAYS GALLERY. Botanicals by William Curtis. *Through Dec. 16.* Antique hand-painted lithographs of botanical specimens from the South Seas, painted circa 1810 by British artist William Curtis. Also, antiquities and tribal and Oriental art in all media, including sculpture, prints, paintings, metalwork, and terra-cotta. *Tues.–Sat. 11 a.m.–6 p.m.; Sun. noon–5 p.m. 218 S. Main St. 663–2900.*

BENTLEY HISTORICAL LIBRARY (U-M). Conscientious Objectors: From the Civil War through Vietnam. *Through January 26.* Drawing from the library's collection of diaries, pamphlets, photos, and books, the exhibit examines the motives and actions of Michigan's conscientious objectors and society's reaction to them, from the Civil War through the war in Vietnam. *Mon.–Fri. 9 a.m.–5 p.m. 1150 Beal Ave. 764–3482.*

BERKSHIRE HILTON GALLERY. Portraits. Works in all media by graduates of the U-M School of Art's MFA program. Artists are Joseph Biel, Sarah Blos, Linda Banks-Ord, Jennifer Spoon, Curtis Wallin, Susan Howland, Michael Sevick, and Francois Poisson. *Open 24 hours. Berkshire Hilton, 610 Hilton Blvd. (junction of State St. and I-94). 761–7800.*



This 1836 engraving is the earliest known depiction of an American Christmas tree. "Christmas Eve" is part of the American Tree exhibit on display all month at the Clements Library.

THE CLAY GALLERY: A COLLECTIVE. Distinctive Originals. *All month.* Porcelain and raku, pottery, sculpture, and stocking stuffers by local ceramic artists. *Mon.–Fri. 9:30 a.m.–5:30 p.m.; Sat. 9:30 a.m.–5 p.m. 8 Nickels Arcade. 662–7927.*

CRAZY WISDOM GALLERY. Holiday Celebration. *All month.* Ethnic beadwork and jewelry by Wasentha Young, wood fountains by Lou Nykon, bead jewelry by Jeanne Adwani, and a display of large crystal specimens organized by the California Crystal Exchange. *Mon.–Sat. 10 a.m.–6 p.m. (Fri. till 8 p.m.); Sun. noon–5 p.m. 206 N. Fourth Ave. 665–2757.*

ESKIMO ART GALLERY. Cape Dorset Prints. *All month.* Recent color lithographs and stonecut/stencils by Eskimo artists from several communities in Alaska. Also, Eskimo sculpture. *Tues., Wed., & Fri. 10 a.m.–2 p.m.; appointments easily arranged. At the U-M Power Center till Dec. 16; after Dec. 16 at Prairie House, Domino's Farms, 24 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 665–9663, 769–8424.*

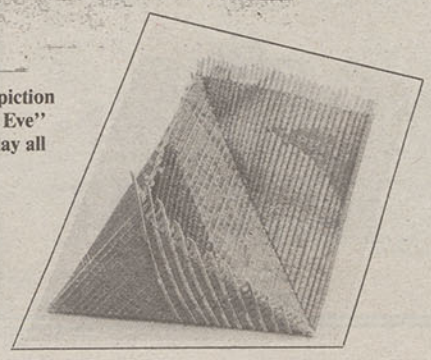
EXHIBIT MUSEUM (U-M). Permanent exhibits of dinosaurs, Native American cultural artifacts, astronomy, and more. *Tues.–Sat. 9 a.m.–5 p.m.; Sun. 1–5 p.m. North University at Geddes Ave. 764–0478.*

FORD GALLERY (EMU). 12th Invitational Ceramics Exhibition. *Through December 19.* Ceramics by Chicago-area artists Alan Lerner, Katherine Ross, Bill Farrell, Kris Nelson, and Rob McClurg. *Mon.–Fri. 9 a.m.–5 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487–1268.*

FORMAT FRAMING & GALLERY. Gallery Artists. A variety of framed art suitable for holiday gift-giving, including posters, prints, drawings, paintings, floral-frame mirrors, and more. *Mon.–Sat. 10 a.m.–5:30 p.m. (Thurs. till 8 p.m.). 1123 Broadway. 996–9446.*

GALLERY VON GLAHN. Original oils and watercolors, sculpture, pottery, and limited-edition lithographs with western, southwestern, wildlife, and country themes by national and local artists. *Mon.–Wed. 10 a.m.–6 p.m.; Thurs.–Sat. 10 a.m.–8 p.m. 319 S. Main. 663–7215.*

HATCHER LIBRARY RARE BOOK ROOM (U-M). The Christmas Story Seen Through the Evolution of the English Bible. *Through December 22.* Bible manuscripts, from the papyri Epistles of St. Paul (200 A.D.) to the King James English Bible (1611). *Mon.–Fri. 10 a.m.–noon & 1–5 p.m.; Sat. 10 a.m.–noon. Room 711, Harlan Hatcher Graduate Library. 764–9377.*



Diane Sheehan's "Giotto," a sculpture of linen, paper, and raffia, is part of an exhibit of fiber art works at Alice Simsar Gallery this month.

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY (U-M). Art and Holy Powers in the Early Christian House. *Through March 19.* 4th- to 7th-century terra-cotta household objects, inlaid furniture, lamps, toys, and toilet articles from Christian homes in Egypt, Asia Minor, North Africa, and southern Europe. *Tues.–Fri. 11 a.m.–4 p.m.; Sat. & Sun. 1–4 p.m. 434 S. State. 764–9304.*

KERRYTOWN CONCERT HOUSE. New Paintings. *All month.* Mixed-media and collage paintings by local artist Michael Edson, who borrows images from newspapers and magazines for witty and startling results. *Mon.–Fri. 11 a.m.–2 p.m. 415 N. Fourth Ave. 769–2999.*

LOTUS GALLERY. Antique and contemporary Asian art and works by Native Americans. *Tues.–Sat. 11 a.m.–6 p.m.; and by appointment. 119 E. Liberty. 665–6322.*

MATTHAEI BOTANICAL GARDENS (U-M). *Daily 10 a.m.–4:30 p.m. 1800 N. Dixboro Rd. Admission: $1 (children, $.50). 763–7060.*

MICHIGAN UNION ART LOUNGE. The Student Woodshop 10th Anniversary Show. *December 4–8.* Wood carvings by U-M students and affiliates. *Daily 7 a.m.–1 a.m., Michigan Union Art Lounge (1st floor), 530 S. State St.*

LE MINOTAURE. Modern European and American paintings and graphics. *Mon.–Sat. noon–5 p.m. 115 E. Ann. 665–0445.*

MUSEUM OF ART (U-M). The Reflective Lens: 150 Years of Photography. *Through January 5.* Photographic retrospective commemorating the 150th anniversary of the invention of photography. Features 100 photos from the museum's permanent collection. **Middle Eastern Ceramics.** *Through January 15.* Chronicles the development of Middle Eastern ceramics, mostly Persian, from the 9th to the 17th century. *Tues.–Fri. 10 a.m.–4 p.m.; Sat. & Sun. 1–5 p.m. S. State at South University. 764–0395.*

NORTH CAMPUS COMMONS. Watermedia Paintings. *Through December 22.* Mixed-media figure studies by Milan artist Joan C. Jones. *Mon.–Fri. 7:30 a.m.–5 p.m. U-M North Campus Commons, 2101 Bonisteel Blvd.*

ONE ONE EIGHT GALLERY. *Through December 22.* Fiber works by Heiju Oak Packard, wood sculpture by Judy Ditmer, and jewelry by Ben Dyer. *Mon.–Fri. 10 a.m.–5 p.m. 118 N. Fourth Ave., between Huron and Ann. 662–3382.*

ORIGINS. Pottery, weaving, fiber, and sculpture by over 150 American craftspeople. *Mon.–Fri. 9:30 a.m.–5:30 p.m.; Sat. 9:30 a.m.–5 p.m. North Campus Plaza, 1737 Plymouth Rd. 663–9944.*

ORION GALLERIES. Marine Art. *Through January 6.* Oil and watercolor depictions of ocean life by various artists. Also, fine mineral specimens, rare stones, fossils, and old coins. *Mon.–Thurs. 10 a.m.–6 p.m.; Fri. 10 a.m.–8 p.m.; Sat. 10 a.m.–5 p.m. 249 E. Liberty. 761–7747.*

RACKHAM GALLERY. Medical and Biological Illustration. *Through December 4.* Drawings and models by graduates of the U-M MFA program in medical and biological illustration. Artists are Lorie Biederman, Holly Fischer, Like Kwong, Scott Rawlins, and David Rini. **BFA Student Exhibition.** *December 7–11.* Works by U-M undergrads Renee Denman, Christine Johnson, Michael Kempe, Patty Slimko, Martin Soave, and Bill Wood. *Mon.–Fri. 9 a.m.–6 p.m.; Sat. 10 a.m.–3 p.m. Rackham Gallery (3rd floor), 915 Washington St. 485–2216.*

SELO/SHEVEL GALLERY. An eclectic collection of contemporary American crafts, including blown glass, ceramics, wood boxes, vases, and handcrafted jewelry, as well as imported folk art and textiles from Africa, Indonesia, Japan, Turkey, Morocco, and Egypt. *Mon.–Sat. 10 a.m.–6 p.m. (Thurs. till 9 p.m., Fri. till 10 p.m.). 329 S. Main. 761–6263.*

SIGNED DESIGNS. Gallery Artists. *All month. Mon.–Sat. 10 a.m.–5:30 p.m. (Fri. till 7 p.m.). Liberty Plaza, 247 E. Liberty. 662–4211.*

16 HANDS. Gallery Artists. *All month.* New this month: furniture by Greg Boik and Deborah Parker-Kuhns; metal candlesticks by Pierre Picard, Jack Brubaker, and Gary Majakis; jewelry by Micki Lippe and Cheryl Rydmark; and blown-glass goblets by Kathy Bernard. *Mon.–Fri. 11 a.m.–6 p.m. (Fri. also 8:30–10 p.m.); Sat. 10 a.m.–6 p.m. 119 W. Washington. 761–1110.*

JEAN PAUL SLUSSER GALLERY (U-M). BFA Student Exhibition. *December 4–8.* Works by U-M undergrads Kim Cridler, Gweneria Isaac, Lisa Lewis, Lindsay Morris, and Gail Shusterman. **MFA Student Exhibition.** *December 11–21.* Photography by Sherry Best, ceramics by Martha Sears, and metals by Jeffrey Saidin. *Mon.–Fri. 10 a.m.–5 p.m.; Sat. & Sun. 1–5 p.m. (Closed Dec. 22–Jan. 11). U-M Art & Architecture Bldg. Bonisteel Blvd., North Campus. 764–0397.*

SOUTHERN CROSS GALLERY. *By appointment, 10 a.m.–8 p.m. 1850 Joseph St. 996–1699.*

STEARNS COLLECTION OF MUSICAL INSTRUMENTS. A wide variety of rare instruments from the 18th to the 20th century, some of which may be played by visitors. Also, photographs and conservation tools. *Thurs. & Fri. 10 a.m.–5 p.m.; Sat. & Sun. 1–8 p.m. U-M School of Music Bldg., Towsley Wing, 2005 Baits Dr. (off Broadway), North Campus. 763–4389.*

TITTLEBAUM ART GALLERY. 17th- and 18th-century engravings by European old masters, 20th-century European and American paintings and prints, and Haitian paintings and sculpture. *Sat. 10 a.m.–5 p.m.; and by appointment. 1110 Fountain St. 662–3843.*

T'MARRA GALLERY. Wood, Paper, Nails. *Through December 31.* Gallery featuring Michigan artists. Multimedia wall and floor sculpture by B. J. Bennet, Gerome Kamrosky, Ted Ramsay, Nelson Smith, Paul Stewart, Nancy Thayer, and Marie Tapert. *Tues.–Sat. 10:30 a.m.–5 p.m. 111 N. First St. 769–3223.*

UPLAND GALLERY. Gallery Artists. *All month. Mon.–Fri. 10 a.m.–6 p.m. (Thurs. till 8 p.m.); Sat. 10 a.m.–5 p.m.; Sun. noon–4 p.m. North Campus Plaza, 1753 Plymouth Rd. 663–0114.*

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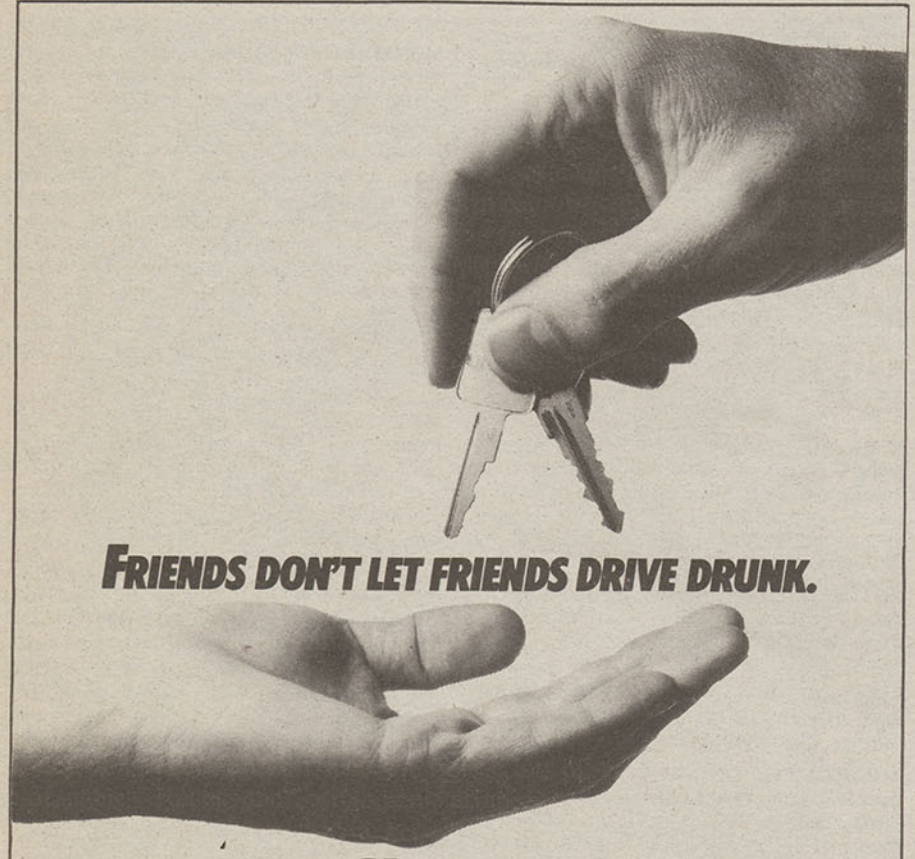
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MUSIC AT NIGHTSPOTS

By John Hinchey

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

The Apartment Lounge
2200 Fuller Rd. 769–4060

In the Huron Towers complex just east of Mitchell Field, across from the VA Hospital. Blues jam sessions on Sundays (7–10:30 p.m.), jazz jam sessions on Thursdays (9 p.m.–1 a.m.), and dance bands on the weekends (9:30 p.m.–2 a.m.). Large dance floor. Cover (Fri.–Sat. only). Free dart playing. **Every Mon.** (8:30–11:30 p.m.): **Ballroom Dancing.** DJ Dorian Deaver spins dance records from late-30s swing to contemporary R&B. Preceded by ballroom dance lessons ($2), 7:30–8:30 p.m. **Dec. 1 & 2: Glass.** Popular 7-piece party and show band from Detroit featuring 5 alternating lead vocalists. Plays everything from early Elvis and 60s pop to Motown, contemporary funk, and Bruce Springsteen. Members also lead the audience in such dances as "The Bird," "The Word Is Up," and "The Walk." **Dec. 3: Blues Jam.** All blues players welcome; bring your own instrument. This week's host band: **The Gringos,** a local blues group featuring guitarists Terry Seltz and J. D. Davis, bassist Maggie Waltz, and Apartment bartender Tom Neely on drums. **Dec. 7: Jazz & Jam Session.** Two sets by the host band, followed by a jam session. This week's host band: **Les Bloom Group**, a jazz ensemble led by saxophonist Bloom. Other members are saxophonist Steve Reich, trumpeter Joe Palmer, keyboardist Steve Dorer, bassist Ted Harley, and drummer Bob Sweet. **Dec. 8: The Conquerroots Blues Band.** Energetic local blues and blues-rock band with vocalist and blues harpist Pontiac Pete Ferguson, guitarist Dave Kaftan, keyboardist Jim Neal, bassist Chris Goerke, and drummer Jakson Spires. Their repertoire includes classic and obscure traditional blues and Ferguson originals. **Dec. 9: Robert Penn Blues Band.** Down-home blues, Chuck Berry rockers, and classic Motown by this Detroit band led by guitarist Penn, who also performs original songs from his "Mightier than the Sword" LP. **Dec. 10:** Closed. **Dec. 14: Annual Apartment Jazz Christmas Party.** All-star jam session. See Events. **Dec. 15: Jeanne and the Dreams.** See Blind Pig. **Dec. 16: George Bedard and the Kingpins.** Super-fine dance classics from swing to vintage blues and rockabilly, with some memorable originals penned by guitar genius Bedard. With drummer Rich Dishman and bassist Randy Tessier. **Dec. 17: Blues Jam.** See above. This week's host band: **Idyll Roomers**, a local rock 'n' roll and blues band featuring WCBN "Nothin' but the Blues" DJ Jerry Mack on guitar and vocals, bassist Dave Picard, guitarist John Rasmussen, drummer George White, and Dave Morris on harmonica. **Dec. 21: Jazz & Jam Session.** See above. This week's host band: **Lunar Octet,** a popular instrumental ensemble formerly known as the Lunar Glee Club. They play original music that features delicious jazz harmonies and melodies set to a variety of rhythms, including salsas & mambos, jump tunes, and big band swing. The revamped lineup includes keyboardist Scott Warner and Tracy Lee and the Leonards bassist David Stearns. **Dec. 22** (5:30–8 p.m.): **Private Sector.** Modern dance-oriented R&B, "neo-classical" reggae, funk-jazz, electric blues, and country-rock group. Highlights include a smashing version of Moby Grape's "Murder in My Heart for the Judge." Members include lead vocalist Randy Tessier on bass, Dave Cavender on trumpet and harmonica, Andy Adamson on piano, Bob Cantu on guitar, and Don Kuhli on drums. **Dec. 22: The Infinitones.** Soul/funk sextet led by the blues-tinged vocals of Gail Baker and Sue Gillis and the biting guitar work of Dave Kaftan of the Conquerroots. Their repertoire includes both classic R&B and witty, dance-crazed originals with titles like "Party on Mars," "Domination of the Earth," and "Bucket of Lust." Voted best new R&B group of 1988 by the Northern Ontario Blues Society. **Dec. 23: George Bedard and the Kingpins.** See above. **Dec. 24:** Closed. **Dec. 28: Jazz & Jam Session.** See above. This week's host band: **Hot Spot,** a local jazz quartet led by bassist Maggie Waltz. **Dec. 29 & 30: The Whiptones.** R&B, soul, and vintage rock by this group of veteran local musicians, including vocalists Rafe Savage and Memphis Mark Wells, bassist Ben Piner, guitarists Rick Humesky and Pete Reed, and drummer Bill Gracie. **Dec. 31: The Conquerroots Blues Band.** See above.

The Ark
637½ S. Main 761–1451

Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually $8.25–$9.25), no dancing. Discounts (usually $1) on cover for members ($15/year; families, $25/year). All shows begin at 8 p.m. unless otherwise noted. Ticket sales: If a sell-out is anticipated, advance tickets are sold and (usually) two shows are scheduled. Otherwise, tickets are available at the door only. **Dec. 1: RFD Boys.** Authentic bluegrass by this longtime favorite local quartet that's been together since 1969, when they were U-M students. In addition to appearing at numerous festivals, they have released three records and were the subject of a *Bluegrass Unlimited* cover story. Their shows blend top-notch musicianship with funny between songs dialogue. **Dec. 2: Don Cherry and Ed Blackwell.** Joint performance by two revered avant-garde jazz pioneers. See Events. 8 & 10 p.m. **Dec. 3: Ronnie Gilbert.** Solo performance by this former member of the Weavers. See Events. 7:30 & 10 p.m. **Daniel Lanois.** See Events. **Dec. 7: Frank Allison.** Solo concert debut by the leader of Frank Allison and the Odd Sox. See Events. **Dec. 8: Livingston Taylor.** Veteran singer-songwriter. See Events. **Dec. 9: Dick Siegel.** Solo concert by this world-class local songwriter. See Events. **Dec. 10: Gemini's Family Concert.** This popular local acoustic duo concludes a year-long national tour. See Events. 1 & 3 p.m. **Dec. 10: Andy Breckman.** Comic and songwriter who was a former staff writer for "Saturday Night Live" and David Letterman. See Events. **Dec. 12: Shawn Colvin.** This popular New York City-based singer-songwriter blends an ethereal voice with strong lyrical imagery. Her debut LP on Columbia, "Steady On," was released last month. **Dec. 13: Happy Holidays Open Stage.** All acoustic performers invited. The first 12 acts to sign up beginning at 7:30 p.m. get to perform. The most talented and popular Open Stage performers are offered their own evenings at The Ark. Hosted by Matt "Jingle Bells" Watroba of WDET's "Folks Like Us." $1; members & performers, free. **Dec. 14: John Stewart.** A former member of the Kingston, Stewart is a prolific songwriter whose compositions include "the New Frontier," "July, You're a Woman," and the Monkees' "Daydream Believer." **Dec. 15: An RFD Boys' Christmas.** A popular annual show in which this veteran local bluegrass quartet attempts to perform "Rudolf the Red-Nosed Reindeer," "Adeste Fidelis," "Grandmother Got Run Over by a Reindeer," "Silent Night," and other bluegrass semi-standards. **Dec. 16: Jerry Jeff Walker.** Outlaw country legend. See Events. 7:30 & 10 p.m. **Dec. 17: The Happy Family Holiday Show with O. J. Anderson.** An afternoon with Ann Arbor's most entertaining and talented clown. See Events. 2 p.m. **Dec. 17: The Washington Sisters.** Witty, sensuous, and politically charged performance of a wide range of musical styles, from gospel to a cappella funk, by these favorites of the Homegrown Women's Series. Accompanied by keyboardist Melanie Monsur and bassist Edie Herrold. **Dec. 30: The Limeliters.** Veteran pop-folk trio. See Events. 7:30 & 10 p.m. **Dec. 31: Jonathan Edwards.** Veteran singer-songwriter. See Events. 8:30 & 11 p.m.



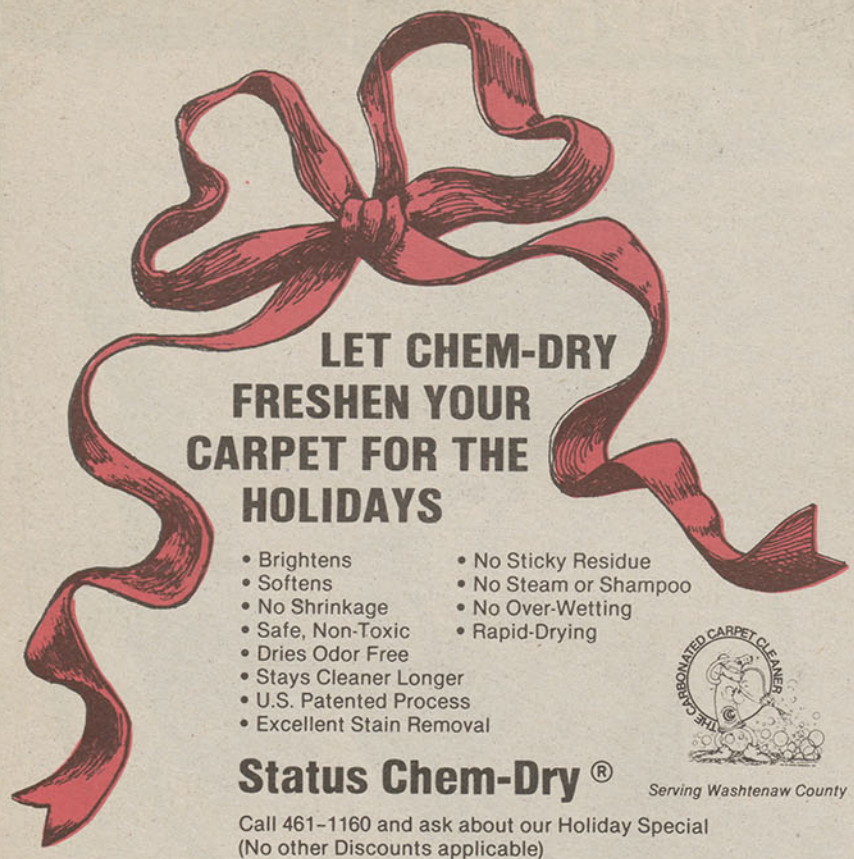
Blues prodigy Lucky Peterson made his first record at age 5—it was produced by blues legend Willie Dixon—and at age 26 he has already spent a decade on the road as a featured soloist in Little Milton and Bobby "Blue" Bland's bands. He makes his local debut as the leader of his own band at Rick's American Cafe, Wed., Dec. 6.

Aubree's Second Floor
39–41 E. Cross St., Ypsilanti 483–1870

Music club above Aubree's Restaurant in Depot Town. Live music Friday and Saturday. Cover, dancing. **Dec. 1: Jeanne and the Dreams.** See Blind Pig. **Dec. 2: Urbations.** See Rick's. **Dec. 8: Mars Needs Women.** Hot local rockabilly, blues, and classic rock 'n' roll quintet led by guitarist Bob Schetter of the Bonnevilles, with drummer Mark Newbound and two members of the Whiptones, guitarist Rick Humesky and bassist Ben Piner. **Dec. 9: Delta Rockers.** Gritty electric blues by Willie D. Warren's old backup band, formerly known as the Blues Cruisers. **Dec. 15: George Bedard and the Kingpins.** See Apartment. **Dec. 16: Progressive Blues Band.** Popular electric blues band from Detroit. **Dec. 17–Jan. 7:** Closed.

The Blind Pig
208 S. First 996–8555

Local rock 'n' roll bands and out-of-town rock, blues, reggae, and jazz performers six nights a week, with a DJ on Sundays. The recently expanded music room now includes the entire first floor. Cover, dancing. **Every Fri.** (6–8:30 p.m.): **Drivin' Sideways.** Country, rockabilly, and vintage rock 'n' roll band with a repertoire that ranges from George Jones to George Strait, along with originals by vocalist Pontiac Pete Ferguson and other band members. With Ferguson are pedal steel guitarist Mark O'Boyle, bassist Chris Goerke, drummer Jakson Spires, and either George Bedard or Bob Schetter on guitar. **Dec. 1: The Difference.** See Rick's. **Dec. 2: Jeanne and the Dreams.** Funky, danceable R&B, Motown, and Memphis soul, with lots of originals, featuring sizzling solo and harmony vocals by Jeanne Mayle and guitarist Al Hill backed by saxophonists Paul Vornhagen and Eric Korte, bassist Jim Rasmussen, and drummer Loch Campbell. **Dec. 3: Gay 90s.** DJ Scott Bradley spins top-40 dance hits. **Dec. 4: M-16.** Veteran local hard rock quartet that has been compared to 38 Special and Van Halen. Their second LP, "Take Aim and Fire," features a remake of Nancy Sinatra's "These Boots Are Made for Walkin'." **Dec. 5: Will and the Bushmen.** Rock 'n' roll band from Alabama. See Events. **Dec. 6: Sugar Minott.** Reggae singer from Jamaica. See Events. **Dec. 7: Captain Dave and the Psychedelic Loungecats.** Neo-psychedelic lounge music by this local band that enjoys a strong cult following. **Dec. 8 & 9: Sun Messengers.** Popular, versatile 10-piece big band from Detroit plays everything from Latin and African dance music to blues and rock. New members include popular Detroit keyboardist/composer Lyman Woodard, Sun Ra trumpeter Michael Ray, and drummer Jerome Spearman. **Dec. 10: Gay 90s.** See above. **Dec. 11: Typhoid Mary.** Local heavy metal band that frequently opens for Dog Soldier. **Dec. 12: The Dough Boys.** Hard-edged, noisy rock 'n' roll band from Montreal that records for the Restless label. **Dec. 13: Iodine Raincoats.** See Rick's. **Dec. 14: Juice.** An inventive blend of 60s blues-rock & soul and 80s post-punk rock 'n' roll by this local band that has grown over the past couple years from a bunch of talented young musicians imitating their heroes into a self-confident, cohesive ensemble making music as captivating and distinctive as any in town. **Dec. 15: Identity.** Reggae band from Columbus formerly known as Irie. Their second Island LP, "All in One," was a big hit on the college radio charts. **Dec. 16: Blue Front Persuaders.** This veteran local R&B dance & party band recently lost its last remaining original member, drummer Mark Russell, who moved to San Francisco. New drummer Phil Poteat joins trumpeter Denny Allis, bassist Stanley Mizerny, saxophonists Carl Dyke and Livonia Smith, and guitarist Patrick Lewandowski. **Dec. 17: Gay 90s.** See above. **Dec. 18: Cult Heroes.** Recently returned after a 2-year absence, this veteran, popular local punk-edged rock 'n' roll band is led by vocalist Hiawatha Bailey. With guitarist James Conway, drummer Shaun Ballard, and new Bassist Pete Bankhead, a former member of Weapons and Muggsy. **Dec. 19: Laughing Hyenas.** Raw-edged, rough-rocking local guitar band whose records on the Detroit-based Touch and Go label are selling quite well in England, France, and the Benelux countries. **Dec. 20: Invain.** Loud, abrasive metal-rock with an attitude. They bill themselves as "Detroit's own bad boys of rock." **Dec. 21: Trinidad Tripoli Steel Band.** See Rick's. **Dec. 22: Frank Allison and the Odd Sox.** See Club Heidelberg. **Dec. 23: Steve Nardella Rock 'n' Roll Trio.** Ann Arbor's most passionate and compelling roots-rocker performs fiercely cathartic, blues-drenched reworkings of rock 'n' roll and rockabilly classics and obscure gems, along with some authentic Muddy Waters and John Lee Hooker blues. This is music that bites. **Dec. 24 &**



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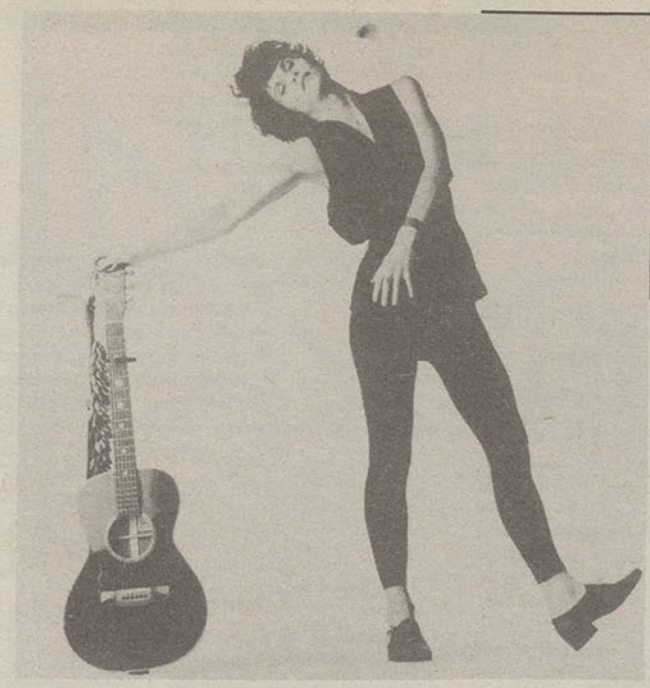


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Singer-songwriter Shawn Colvin, a North Dakota native who moved to New York City eight years ago, has won a large following throughout the northeast, and Columbia Records, which recently signed her, expects her forthcoming debut LP will turn her into a national star. She's at The Ark, Tues., Dec. 12.

25: Closed. **Dec. 26:** To be announced. **Dec. 27: Beer on the Penguin.** Veteran Detroit rock 'n' roll quartet. **Dec. 28: Second Self.** Popular Detroit rock 'n' roll quintet features clanging guitars, buzzing bass, thumping drums, and alternately seductive and scowling vocals. Their latest LP on Rage Records is "Timebombs." **Dec. 29 & 30: Tracy Lee and the Leonards.** Last chance to see Ann Arbor's most popular rock 'n' roll band before they withdraw into a self-imposed hibernation until spring or beyond. The band features an inimitable mix of impassioned drama and stylish melodic invention with lunatic humor and happily mindless raunch. Its focal point is lead singer Tracy Lee's passionate yet subversively playful vocals, but it also features two other singers (guitar whiz George Bedard and songwriting genius Dick Siegel), along with an unbeatable rhythm section of drummer Rich Dishman and new bassist David Stearns. The band's debut LP, "Tomorrow Morning," features many of their most popular songs. **Dec. 31: Joanna Connor and Her Blues Masters.** Blues band from Chicago. See Events.

City Limits

2900 Jackson Rd. 665-4444

Lounge at the Holiday Inn West. **Every Tues.-Sat.:** Top-40 dance bands to be announced.

Club Heidelberg

215 N. Main 663-7758

This rock 'n' roll club on the top floor of the Heidelberg restaurant specializes in alternative forms of rock 'n' roll. Live music Wednesday through Saturday. Cover, dancing. **Dec. 1: Map of the World.** Cocky, emotionally complex original rock 'n' roll with a disarmingly unpretentious deep-country soul by this world-class local quintet that recently released its debut major label EP, "An Inch Equals a Thousand Miles," on Atlantic Records. Led by the singer-songwriter duo of Sophia Hanifi and her brother, guitarist Khalid Hanifi, the band also features drummer Donn Deniston, bassist Dante Orlando, and keyboardist Chris Ranney. Opening act is **Walk the Dogma,** a rock 'n' roll quintet from Huntington Woods that plays upbeat, multi-styled original dance music. **Dec. 2: Holy Cows.** Western Washtenaw band that plays loud, party-oriented, original rock 'n' roll in a style that spans Led Zeppelin and the Replacements. Opening act is **Big Fun**, a local funk/metal garage band that includes members of Dog Soldier, Culture Shock, and the Voodoo Lawnmowers. **Dec. 6: Axid.** Local hard-rocking heavy metal band. Opening act is **Hystrung,** a heavy metal band from Hartland, Michigan. **Dec. 7: Aural Sect.** Local keyboard-based, industrial-noise techno-rock band. Opening act is **Naming Mary. Dec. 8: Junk Monkeys.** Very popular hard-edged rock 'n' roll quartet from Detroit that blends a basic thrash approach with older influences from Keith Richards to Led Zeppelin. Opening act is **Gone in 60 Seconds. Dec. 9: Mol Triffid.** Hard-rock by this band that bills itself as "the William Shatners of punk." Opening act is **13 Nightmares. Dec. 13: Moya.** Hard-edged rock 'n' roll band from Livonia. Opening acts are **Chill**, a local pop-rock band that plays mostly originals, and **Bottom Feeder**, a local band that plays jangly rhythm rock. **Dec. 14: Groovy Stress Merchants** and **Guilty Bystanders.** Double bill with two local rock 'n' roll dance bands. **Dec. 15: Frank Allison and the Odd Sox.** Snot-nosed, smart-mouthed, tender-hearted true stories set to irresistibly catchy guitar-fueled melodies and a barbaric beat. The band's superb 14-song debut LP, "Monkey Business," was praised by *New York Times* critic Jon Pareles for the "street level" view of its "scrappy, hard-nosed, good-humored songs about living on the fringe of an insatiable consumer economy." **Dec. 16: Cult Heroes** and **The Faithealers.** Double bill with these two local bands. For information about the Cult Heroes, see Blind Pig listing. The Faithealers are a self-styled "Stooges Meet the Yardbirds" guitar-based power punk band led by guitarist-vocalist Wendy Case and featuring guitarist Brian Delaney, bassist Ron DeVore, and drummer Rob King. **Dec. 20: Sea Monkeys** and **Flat Stanley**. Rock 'n' roll double bill. Flat Stanley is a local quintet that plays a brand of folk-rock-accented music said to sound like Tom Petty, "if Tom Petty was five spastic elves from Minnesota." **Dec. 21: Double Blind.** Ska-toned power rock local quartet that plays originals and a few tastefully abused covers. The lineup, two men and two women, includes former members of the Strand, the Mortals, and Whorl. Opening act is **Skin Flour. Dec. 22: Suite Life.** This local self-styled "big show" rock 'n' roll band plays mainstream hard-rock, originals and covers by the likes of Van Halen and Bon Jovi. **Dec. 27-30:** To be announced. **Dec. 31: New Year's Eve Party.** A performance by the **Code Red** improvisational comedy troupe (see 1 Friday Events listing) followed by dancing to a rock 'n' roll band to be announced. 8:30 p.m.

Cross Street Station

511 W. Cross St., Ypsilanti
485-5959

Dance bands on weekends, open mike on Sundays (acoustic only) and Wednesdays. Dancing, no cover. **Dec. 1: Pangaea.** Electrifying jazz fusion. **Dec. 2: The Civilians.** Detroit pop-rock quartet with a twisted lyrical sensibility. **Dec. 8: Todd Harvey and the Scortch-a-Billys.** Local band that plays Texas barroom honky tonk. **Dec. 9: The Daves of Our Lives.** New wave rockabilly and calypso band featuring members of Detroit's Junk Monkeys. **Dec. 15: Strange Bedfellows.** Versatile pop-rock band from Detroit. **Dec. 16: 2nd Annual Human Rights Week Benefit.** With **Map of the World** (see Club Heidelberg). **Dec. 22: Rhone and the Freedom Band.** Danceable, soulful blend of blues, reggae, and R&B by this local band led by vocalist Rhone Avielle. *Note:* Avielle's former bassist has officially registered "The Freedom Band" as his own business name and insists the name is not to be used by Avielle. Nonetheless, Avielle's band was booked into Cross Street Station as "Rhone and the Freedom Band." So it's anybody's guess as to what name the band will actually be using tonight. **Dec. 23: Jax Myth.** Hard-rocking blues quartet from Ypsilanti. **Dec. 29: Fully Loaded.** Local blues and blues-rock band led by slide guitarist Jay Doria. **Dec. 30: Outer Drive.** Experimental rock quartet from Detroit that plays mostly originals, along with covers by Frank Zappa, Peter

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Gabriel, and the Talking Heads. **Dec. 31: Victor Rex.** Local rock 'n' roll band that plays covers by the Beatles, Led Zeppelin, U2, and others. A favorite of Cross Street Station open mike nights.

Del Rio
122 W. Washington 761–2530

No cover, no dancing. Local jazz groups every Sunday, 5–9 p.m. **Dec. 3: Paul Vornhagen, Rick Burgess & Friends.** Upbeat Latin jazz and swing-bop quintet featuring Vornhagen on sax, flute, and vocals, Rick Burgess on piano, Norm Shobey on congas, Bruce Dondero on bass, and Karl Dieterich on drums. **Dec. 10:** To be announced. **Dec. 17: Paul Vornhagen, Rick Burgess & Friends.** See above. **Dec. 24:** Closed. **Dec. 31:** To be announced.

Dooley's
310 Maynard 994–6500

Campus-area club with a strong student clientele. $3 cover, dancing. **Every Wed.–Sat.:** DJs spin dance records. **Every Tues.:** Live rock 'n' roll bands to be announced.

The Earle
121 W. Washington 994–0211

Restaurant with live jazz Monday through Saturday. No cover, no dancing. **Every Mon.** (8–10 p.m.): **Carl Alexius.** Solo piano. **Every Tues.** (8–10 p.m.): **Rick Roe.** Solo piano. **Every Wed.** (8–10 p.m.): **Harvey Reed.** Solo piano. **Every Thurs.** (8–10 p.m.): **Scott Warner.** Solo piano. **Every Fri. & Sat.: Rick Burgess Trio.** Jazz ensemble featuring pianist Burgess, bassist Chuck Hall, and drummer Robert Warren.

The Habitat
3050 Jackson Rd. 665–3636

Lounge at Weber's Inn. Solo piano by **Pat McCaffrey** during Happy Hour (Tues.–Sat., 5–9 p.m.). Dancing, no cover. **Every Tues.–Sat.: Chateau.** Top-40 dance band.

Joe's Star Lounge
address unknown 665–JOES

Joe Tiboni is still looking for a new permanent location, but meanwhile he's been producing occasional shows under the banner of "Joe's Star Lounge in Exile." **Dec. 30: Joe Tiboni's Birthday Bash.** Joe celebrates his 39th birthday with a dance party featuring **Frank Allison and the Odd Sox** (see Club Heidelberg) at a location to be announced. Proceeds to benefit a local nonprofit organization to be announced.

Legends All-American Bar
3600 Plymouth Rd. 769–9800

Lounge in T.S. Churchill's restaurant in the Marriott Inn. Dancing, no cover. **Every Fri.:** WIQB DJ Bill Rice spins oldies dance records.

Mountain Jack's
305 S. Maple 665–1133

Restaurant with live music Thurs.–Sat., 8:30 p.m.–1 a.m. No dancing, no cover (occasional minimum). **Every Wed.: Star Trax.** All invited to show off their singing talents. The club provides the background music. All performers receive a recording of their performance. **Every Thurs.–Sat.: Billy Alberts.** Easy-listening vocalist accompanies himself on piano and guitar.

Nectarine Ballroom
510 E. Liberty 994–5436

New York-style dance club featuring the latest European technology in lighting and sound. Cover, dancing. **Every Mon.: Modern Music Dance Party.** With DJ Roger LeLievre. **Every Tues.: Boys' Night Out.** With DJ Roger LeLievre. **Every Wed.: House Night.** With DJ Roger LeLievre. **Every Fri.: Boys' Night Out.** See above. **Every Sat.: Top-40 Dance Party.** With various DJs. **Every Sun.** (5–11 p.m.): **Teen Night.** With DJ John Court. **Every Sun.** (11 p.m.–2 a.m.): **Boys' Night Out.** See above. **Dec. 1: Kid Creole and the Coconuts.** New wave big band. See Events.

The Polo Club
610 Hilton Blvd. 761–7800

Lounge in the Berkshire Hilton. No cover, no dancing. **Art Stephan** plays solo piano, Mon.–Thurs. (5–10 p.m.) & Fri. (5–8 p.m.) & Sunday brunch (10:30 a.m.–2:30 p.m.). **Every Fri. & Sat.: Class Action.** Jazz and pop by this local band.

Rick's American Cafe
611 Church 996–2747

Live music six nights a week, including reggae bands every Thursday. Chief local venue for big-name electric blues. Campus-area location gives this club a strong undergraduate flavor, but the music also draws a heavy nonstudent clientele. Dancing, cover. **Dec. 1 & 2: Kenny Neal.** Blues harpist from Louisiana. See Events. **Dec. 4: The Hannibals.** Popular R.E.M.-style rock 'n' roll band from Lansing. **Dec. 5: The Opossums.** Local rock 'n' roll band led by singer-guitarists Mark Neff and Marty Fletcher and featuring two of Fletcher's bandmates from the defunct Folkminers, drummer Randy Sabo and bassist Tom Dunham. They play guitar-driven, mid-tempo originals that are an engaging mix of everything from rockabilly and Everly Brothers-style country-rock to folk-rock and Graham Parker/Elvis Costello-style new wave. The band recently released its debut LP, "Marsupial Eruptus." **Dec. 6: Lucky Peterson.** Virtuoso blues keyboardist. See Events. **Dec. 7 & 8: Lonnie Brooks.** Chicago blues great. See Events. **Dec. 9: Ital.** Nine-piece reggae band from Cleveland features three members of the original I-Tal, including vocalist/front man Dave Smeltz. One of Ann Arbor's most popular club attractions. **Dec. 11: Evan Johns and the H-Bombs.** Maniacally raucous rock 'n' roll band from Austin, Texas. See Events. **Dec. 12: Ted White.** The son of soul legend Aretha Franklin, White is a singer-guitarist whose band plays rock 'n' roll originals and covers of the likes of Prince and the Talking Heads. White played in a couple of different bands—including Drums and Wires—while an MSU student, and he appears as a guitarist on his mother's latest LP. **Dec. 13: The J. D. Lamb Band.** Tasty original rock 'n' roll by this Detroit band led by singer-guitarist Lamb. **Dec. 14 & 15: Trinidad Tripoli Steel Band.** Sultry, high-energy calypso and reggae by this popular Jamaican-born percussion ensemble that currently lives in Ypsilanti. **Dec. 16: The Difference.** The 1988 1st-prize winner in MTV's national "Energizer Rock 'n' Roll Challenge," this local pop-rock quintet plays original songs that feature an engaging, imaginative blend of new music dance rhythms with funk bass lines. **Dec. 18: No Right No Wrong.** Hard, fast, pop-spirited rock 'n' roll originals by this Detroit band. **Dec. 19: Iodine Raincoats.** This popular local rock 'n' roll quintet with an oversized, bluesy, neo-psychedelic sound plays mostly originals, written by lead vocalist and guitarist Rob McKenzie. Members include guitarist David Amir, bassist Chris Noteboom, and drummer Damien McCann. The band recently completed its second LP, co-produced and engineered by Al Hurschmann, best known for his work on several Grand Funk and Ted Nugent albums. **Dec. 20: Beer on the Penguin.** See Blind Pig. **Dec. 21: On-xyz.** Veteran, inventive Detroit reggae band that calls its music "primal electronic dub." **Dec. 22: The Hunttunes.** Dance-rock band from Lansing that plays covers of everything from INXS to the Clash. **Dec. 23: Urbations.** Classic garage-spirited, R&B-oriented rock 'n' roll covers and originals by this recently resurrected local band fronted by the charismatic vocals of songwriter/song collector Dan Mulholland, the Urbations' original lead singer before he left to form the Watusies. The new lineup features saxophonists David Swain (one of the Urbations' founders), Andy Klein, and Tim Brockett, guitarists Chris Casello and Randy Baker, bassist Don Rimmer, and drummer Bill Newland. **Dec. 25:** Closed. **Dec. 26 & 27:** To be announced. **Dec. 28: Samaritans.** Reggae band. **Dec. 29 & 30: Koko Taylor.** Chicago blues legend. See Events. **Dec. 31: Trinidad Tripoli Steel Band.** See above.

Tommy's Dine and Dance
23 N. Washington, Ypsilanti 485–2750

Music room at the Spaghetti Bender restaurant. No cover (except Thursday), dancing. **Every Night: Tommy's Video Nightclub.** The latest and hottest dance videos shown on a 10-foot screen.

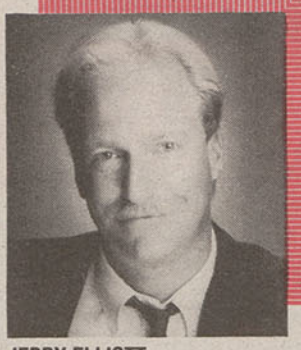
U-Club Michigan Union
530 S. State 763–2236

The U-Club is open only to members—U-M students, staff, faculty, and alumni— and their sponsored guests. Cover, dancing. **Every Thurs.: Reggae Night.** WCBN/WEMU DJ Tom Simonian plays reggae and other Caribbean dance music. **Every Fri.: New Music Dance Party.** With DJ Tom Simonian. **Every Sat.: Reggae Night.** See above.

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December at the Mainstreet



JERRY ELLIOTT
December 15 & 16

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December 13 & 14—EDDIE COKAH

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TIM ALLEN
December 29, 30 & 31



December 19—SHOWCASE NIGHT

December 20, 21, 22 & 23—KIRKLAND TEEPLE—Enjoy an extended run of Kirkland's Thanksgiving show, updated for loyal followers and newcomers alike!!!

December 26—SHOWCASE NIGHT

December 27 & 28—PETER BERMAN

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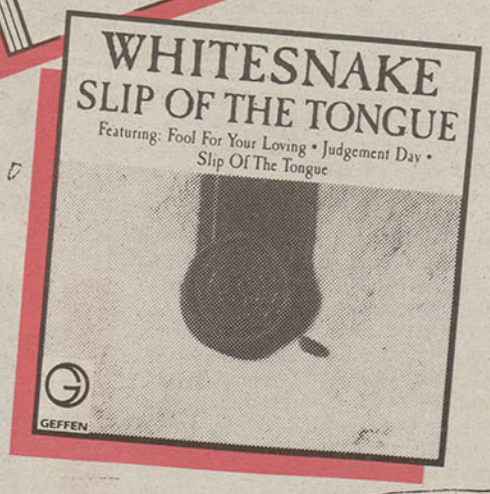
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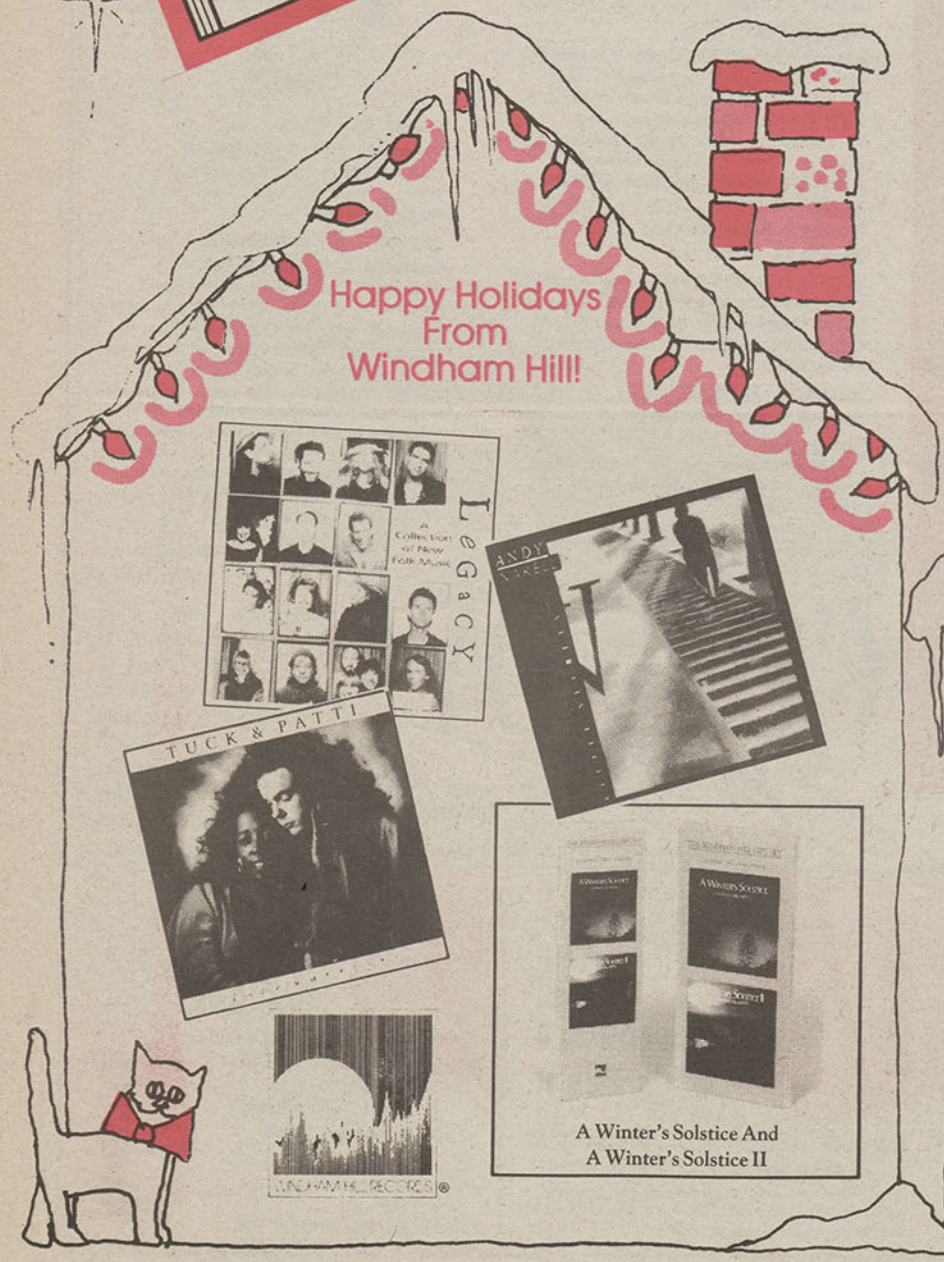


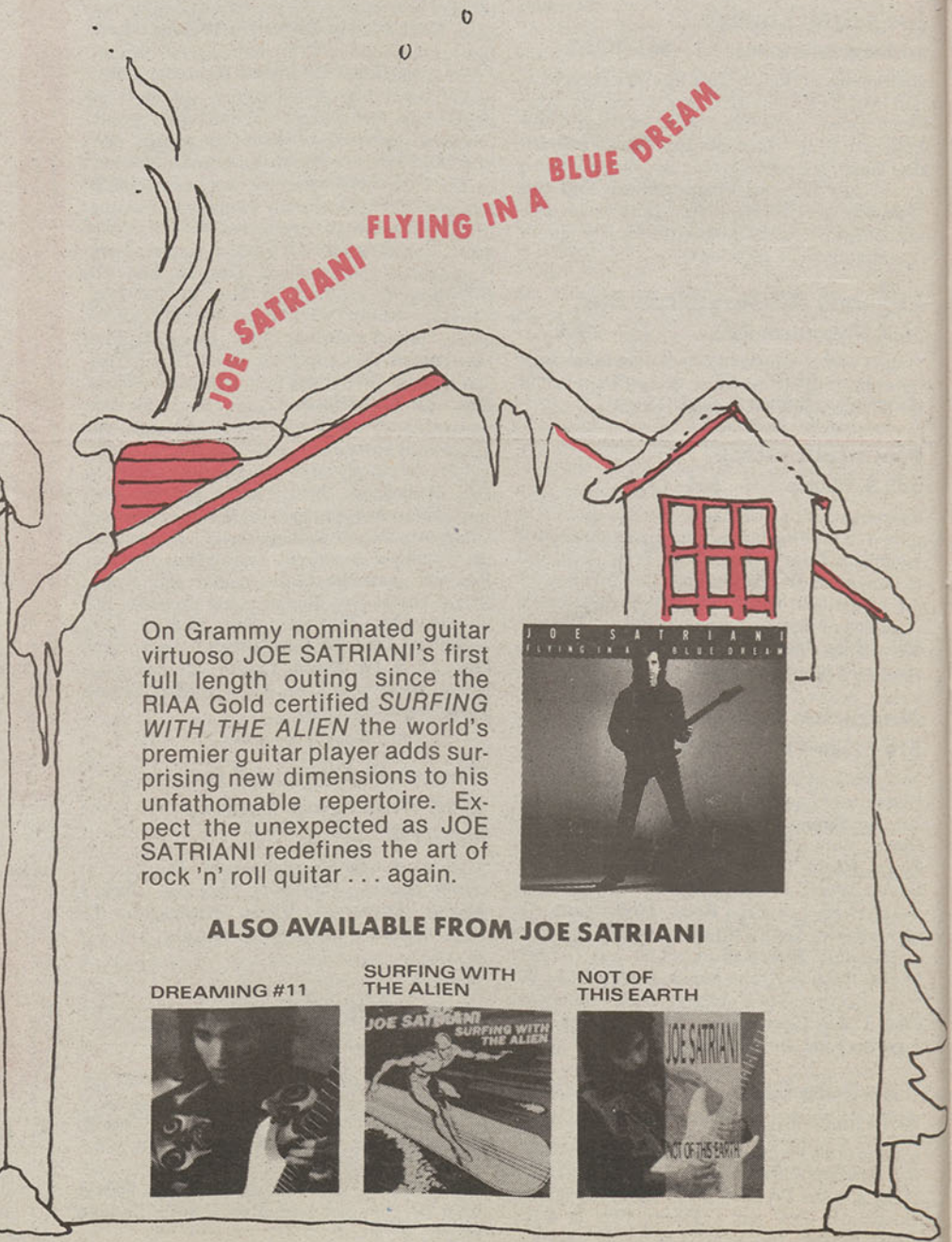












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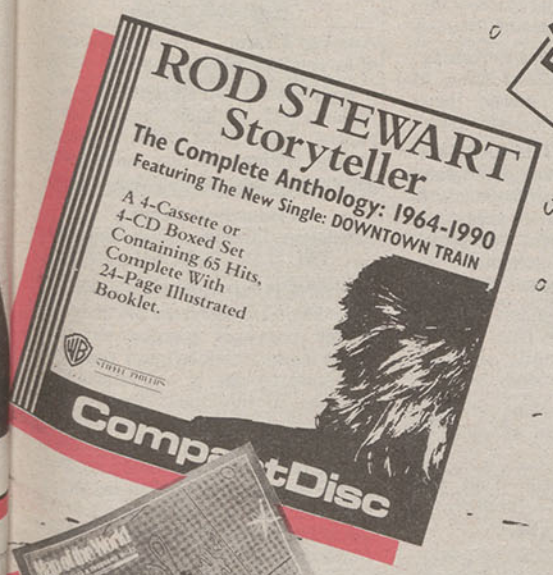
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Personals

DWM, mid-40s, 6', 185 lbs., very attractive, recently relocated to the AA area, enjoys skiing, water sports, walking, travel, flying, on-the-romantic-side disco, slow dancing, soft music, warm fireplaces, the arts, good food, dining out, reading the Sunday paper together. Successful, nonsmoking executive with MBA is looking for S/DWF with same interests, who is attractive, professional, intelligent, romantic, affectionate, and independent, who wants someone to share sun, fun, growth, and private moments; should live in AA area. All replies will be answered. Box 1835, AA 48106.

SM, 45, 6'2", 205 lbs., handsome, with a MA degree, searching for a physically fit SF, 30–40, who likes to laugh, dance, enjoys rural and urban settings, parks, travel, quiet times, participates in sports, and likes people with common sense. Interested in the company of a good friend or much more. Please send photo and note and I'll do the same. H.J., Box 1053, Ypsi 48197.

I'm ready. Attractive **DWF,** 40s, 5'6", queen-size (but not forever), delightfully thoughtful and affectionate. Enjoy conversation, movies, spectator sports, laughter, flowers. Looking for W/DWM, 40+, who's sensitive, honest, bright, considers himself successful, is a light to nondrinker, and knows how to tap upon the playful child within. I'm looking to the future, one day at a time. Replies only to those able to share who they are. Box 23S, 206 S. Main, AA 48104.

Jackson guys need love too, but there's no paper like the Observer here. I'm 36, never married, a fit nonsmoker, OK looking, loyal, educated, articulate, liberal, funny. I love travel, music, sleeping late, tennis, the cat, movies, foot massage, bikes. Need: romance and commitment with a slim, smart, independent woman under 40. Please write to Art, Box 22S, 206 S. Main, AA 48104.

DWF, 42, 5'9", slender, attractive prof. seeks handsome, honest, ethical, extroverted, romantic, successful, prof. S/DWM for friendship, fun, or possible relationship. Box 15S, 206 S. Main, AA 48104.

Now is the winter of my discontent made glorious summer by ??? Could it be you? Perhaps, if you're a fun, warm, tolerant, traveled, SM who is solvent and mature. I promise a reply. Box 12T, 206 S. Main, AA 48104.

SBM, prof., 39, attractive, fit, sensitive, warm. Seeks independent, free-spirited, attractive, nonsmoking woman, 24–40, for friendship and dating. Box 7291, AA 48107.

Single professionals looking for a compatible partner? We can introduce you to someone who can share your interests and goals. Call for more information. 662–1960.
VIDEO INTRODUCTIONS, INC.

Pretty, optimistic **DWF,** 5'8", 124 lbs., Ph.D. with adopted independent son, 15. We enjoy LAKES, humor, sports. I would enjoy mutual TLC with a 6', 40–50-yr.-old, trim, nonsmoking man. New to area. Box 18S, 206 S. Main, AA 48104.

SWF, 46, 5'8", pretty, blue-eyed brunette, likes to laugh, is independent, has 4 degrees. Seeks bright, sensitive SWM who enjoys sci. fi., nature, closeness, and self. Outgoing nonsmoker, 36–50, reply Box 17S, 206 S. Main, AA 48104.

SWF, dark and mysterious, seeks romantic, warm SM, 35 to 40s. You like world travel and exploring, are physically fit, nonsmoking, a bit eccentric, love country and city life, the arts, music from classical to off-center, architecture, nature, organic gardening, restaurants, movies, bicycling, walks, reading, and want friendship or possibly to kindle the fires of home, hearth, and family . . . Respond to Box 17T, 206 S. Main, AA 48104.

Attractive, nonsmoking **SWM,** 45, 5'11". Likes concerts, outdoor activities, horseback riding, long walks, camping. Seeks attractive hippy-type, nonsmoking, wonderful SWF, 25–40. Red hair and vegetarian tendencies a plus. Box 11T, 206 S. Main, AA 48104.

SWM, 30, tall, prof., handsome, hard-headed dreamer, cuddler, seeks SWF partner, 25–32, for food, film, music, life. I like Michigan, Szechuan, WDET days, Hitchcock, and bicycling. Will try most things once. How's dinner sound? Box 10T, 206 S. Main, AA 48104.

DWM, 44, 5'7", slim, prof., attractive, warm, secure, not chauvinistic or weird, seeks female counterpart, 36–46, with WIDE range of interests that satisfy the physical and the mental. Appreciates intelligence, independence, affection, ability to share, and sense of humor. Nonsmoker, no drugs. Box 31S, 206 S. Main, AA 48104.

Classical Music Lovers' Exchange® — Nationwide link between unattached music lovers. Write **CMLE,** Box 31, Pelham, NY 10803.

Very attractive, tall, slim, dark wavey-haired, nonsmoking, blue-collar **SWM,** 34, seeks slim SWF for friendship and possible long-term relationship. I'm an extremely honest, caring, intelligent, loving, hardworking, sensitive man with a great sense of humor, who seeks similar traits in a woman, to share and communicate equally in dreams, visions, fantasies, love of life, laughter, books, movies, nature, animals, classical and rock music. Hobbies include writing, carpentry, unicorn hunts, and underwater basket weaving. Write Scott at 5229 W. Michigan Ave., #357, Ypsi 48197.

SWM, mid-20s, tall, extroverted, enjoys art, films, cooking, racquetball, good company. Seeks secure, bright prof. for companionship or more. Box 18R, 206 S. Main, AA 48104.

Successful entrepreneur, attractive, caring **SWM,** 40s, would like a very attractive, charming, affectionate, feminine woman, 25–45, to share togetherness. Photo appreciated. Box 16Q, 206 S. Main, AA 48104.

Personable, bright, easygoing (though feisty at times) **SWF,** 41, 5', dark hair and eyes, slim, and petite. I'm a health professional who likes walks in the woods, enjoys cooking, music, yoga, and dancing. Have playful and philosophical sides. Open to meeting a pleasant, outgoing man who is self-secure, fit, and willing to share his good sense of humor as well as his values. If you can dance (somewhat), all the better. But if you have 2 left feet and want to meet a good caring woman, you're also welcome to respond. A photo would be great. 548 S. Main, AA 48104.

This intelligent, successful, very attractive, sensitive and truly unique **DWM,** 33, would like to meet an intelligent, adventurous, attractive, slender companion who knows she is exceptional and doesn't believe she could possibly meet her match like this. Box 7392, AA 48107.

DWM, 47, 6', 175 lbs., who loves music, movies, travel, good times, seeks woman, 35–47, who is warm, funny, interesting, and very liberal—hopefully a kindred spirit. Box 3604, AA 48106.

SWM professor looking for a quality SWF who enjoys the classic middle-class life-style for a permanent, cooperative relationship. 40s to early 50s. She should be trim, nonsmoking, educated, and financially independent. Enjoy outdoor sports, culture, entertaining, travel, and learning. Can you go beyond "I want, I need" to grow together? Box 24S, 206 S. Main, AA 48104.





Dear Dion—
let's get married,
to each other.
love, James

GWM, young 29, earnestly desires a mutually supportive and inspiring relationship with a guy that has it together, and is looking for same. I'm a 6'2", 175-lb., blue-eyed blond of striking good looks who doesn't drink, smoke, do drugs, or read minds! You should be a GWM between legal age and death, sound of mind, fit of body, with dark eyes, dark hair, and moustache, into living and loving—with romantic inclinations and a caring heart . . . RSVP to Jim, Box 7922, AA 48107.

SWF, 34, attractive, slim, athletic, with many interests, primitive to sublime. I desire a long-term relationship with a sincere, friendly, adventurous man (or a few dates with a nice guy). Box 23T, 206 S. Main, AA 48104.

Dear Santa,
This **SWM**—30, 5'7", 140 lbs., Ph.D. student, handsome, nonsmoking, intelligent, humorous—enjoys good food and conversations, from intellectual to silly, seeks friendship with attractive, smart, open-minded woman. Would like her to include her phone #. Box 22T, 206 S. Main, AA 48104.

My profession requires this never-married, athletic **SWM** to stay in AA during the Christmas/New Year holidays, otherwise I'd jet home to sunny southern Florida's 80°–90° weather, be a beach potato by day and a night life enthusiast by evening. If you will be spending the holidays alone this year, are a hibernating SWF desiring warmth, friendship, and companionship, I'm just one Christmas card away. Box 18T, 206 S. Main, AA 48104.

DWF, mid-40s, avid music lover, attractive U-M professional, nonsmoker, values kindheartedness, integrity. Would like to meet compatible SWM, over 40, for friendship, lasting, loving relationship. Box 14S, 206 S. Main, AA 48104.

SWM, 27, Eastern Orthodox, fit, pleasant physician seeks SWF of similar heritage for relationship. Pass this add to appropriate friends. Box 13S, 206 S. Main, AA 48104.

Handsome, honest, fit, professional, financially sound, 57-yr.-old **SWM** seeks SWF, 45–55 with comparable traits. Send photo and description to Box 12S, 206 S. Main, AA 48104.

DWM, 52, 6'2", OK shape, don't smoke, am an energetic, active extrovert and prof.; enjoy white-watering, black tie events, travel, parties, romance. Seek attractive, slender, nonsmoking WF with similar interests, who thrives on diverse activities, adventures, and romance. Reply with tel. # and note about self to: Box 11S, 206 S. Main, AA 48104.

SWM, 27, 5'10", 155 lbs., playful, curious, humorous, romantic, loving, open, honest, gentle, more spiritual than religious, enjoys flying, fireworks, music, movies, cuddling. Seeks fun-loving, adventuresome, affectionate, slender, sensual, S/D female, 22–32, for friendship with possibility of long-term commitment/marriage. Photo and phone desired but optional. Box 10S, 206 S. Main, AA 48104.

CLASSIFIEDS

Buckeye guy who loves Michigan winters seeks sophisticated, considerate, discreet, and nearly petite lady to share warm afternoons by the fire. Box 113, Monroeville, OH 44847.

WM, 32, prof., handsome, romantic, would like to share and enjoy life with an attractive, intelligent, 25–35-yr.-old female. Box 21T, 206 S. Main, AA 48104.

Pretty single woman, late 30s, very tall, desires very bright, warm man who loves the outdoors, to share simple pleasures, varied interests. Box 16S, 206 S. Main, AA 48104.

Beat the winter blahs! 4 **SW,** fun-loving, attractive, professional women (non-smokers) would like to meet 4 SW, professional men, 35 or older, with same qualities. Join us for a gourmet dinner party in a relaxed atmosphere. If you have a good sense of humor and are willing to take a chance, write Box 30S, and tell us about yourself. 206 S. Main, AA 48104.

DWF, 5'5", thin professional, quietly attractive with big brown eyes, seeks active, smiling, secure man to share snowflakes, winter hikes, and conversation. Box 29S, 206 S. Main, AA 48104.

Attractive, well-educated, fit, fun, and affectionate **SF,** early thirties, seeks a similar energetic, well-rounded male friend who's not afraid to live, love, and grow. Box 28S, 206 S. Main, AA 48104.

SWF, 32, tall, slender, blue-eyed brunette. College degree, love my job, and have various interests (sports, dining, the outdoors). Seeking tall, educated SWM who is open, athletic, and enjoys his life and friends. Box 27S, 206 S. Main, AA 48104.

Is there a man out there (60 or so) young enough to wake up and smell the coffee like it's the first time? I'd like to meet you if: you don't dance like a robot (figuratively or literally), aren't ruled completely by logic or cholesterol levels, are smart (not scholarly), and are not mad at your ex-wife. Box 26S, 206 S. Main, AA 48104.

Attractive, energetic, professional, 47-year-old woman—likes people and places, enjoys music, movies, and mature men. If you have a sense of humor and enjoy life, write Box 25S, 206 S. Main, AA 48104.

DWF, 50s, 5'10", would like companion for theater, movies, galleries, concerts, etc. Smoking OK. No drugs. Reply Box 16T, 206 S. Main, AA 48104.



Tall, thin, intelligent **SWM,** 32, enjoys books, movies, music. I like to ski, bicycle, and chew gum (not necessarily at the same time). If you're a similar SF, let's have a self-inflicted blind date and see where it leads us. Box 21S, 206 S. Main, AA 48104.

SWM, 43, caring, giving, humorous, professional, interested in music, movies, hiking, biking, sports, seeks kindred spirit with independence, self-esteem, and similar interests. Box 20S, 206 S. Main, AA 48104.

Are you a D/SWM, 30–40, 5'9" +, self-assured, confident, honest, cuddly, and caring? This **DWF** (no kids yet), 34, 5'7", wants to meet you! I am comfortable with my life, but prefer to share it with the right man. My many interests include classical and folk music, camping, xc-skiing. Drop me a note telling about yourself, and I will give you a call! Box 19S, 206 S. Main, AA 48104.

Desperately seeking Ron. You wrote from Northville in response to my October Observer ad, but alas, I lost your letter and phone number. If you have read *Magic Mountain,* then you're my Mann. If still interested, contact Box 15T, 206 S. Main, AA 48104.

SWM, 38—Are you looking for an attractive, intelligent, slightly eccentric artist who can be comfortable traveling around the world or meditating in front of a warm fireplace? I also like classical music, walks in the woods, fine restaurants, and cooking. I do not smoke. If this appeals to you, write Box 14T, 206 S. Main, AA 48104.

SWM, 45, 5'10", academic, would rather enjoy the domestic comforts than make the party circuit. I'm not looking for adventure. I am looking for warmth and sincerity in a SWF, late 30s to early 40s. Children and smokers are welcome. Reply to Box 13T, 206 S. Main, AA 48104.

Professional, trim woman who leads active life of sports, theater, and travel, seeks S/DWM, over 40, with similar interests. Box 20T, 206 S. Main, AA 48104.

Hi! I'm a slim, 36-yr.-old, professional **SWM.** I could best characterize myself as having generosity, curiosity, a mixture of idealism and realism, broad intellectual perspectives, a good sense of humor, and a romantic nature. I'm hoping to meet a petite, SWF who shares a similar heart and emotives, and is also looking for the kind of chemistry and magic that can lead to a life-long love affair. Box 19T, 206 S. Main, AA 48104.

SWF, 39, 5'6", 135 lbs., pretty health prof. Not ready for a steady, but let's meet and see what happens! Box 21Q, 206 S. Main, AA 48104.

SWM, 30. Enjoy sports, music, travel, plays, more. Seeking SWF, late 20s, for companionship, dating. No smokers. Box 2582, AA 48106.

Well-educated, often witty, frequently intelligent, basically well-adjusted, always attractive, 33-yr.-old **SWF** professional seeks confident, unjaded, unconventional SWM. Box 15Q, 206 S. Main, AA 48104.

WANTED: John Cleese-type male, 30–37, for friendship, romance, companionship, and thrills with WF, 27. Sense of humor helpful, must have own teeth. Box 15573, AA 48106.

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Young **SM,** 25, with perfectly curved bod, seeks older SWF, 29–39. 484–0434.

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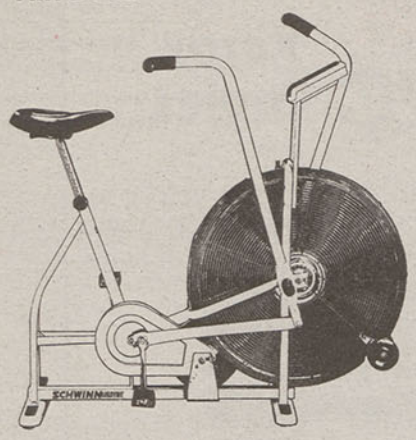
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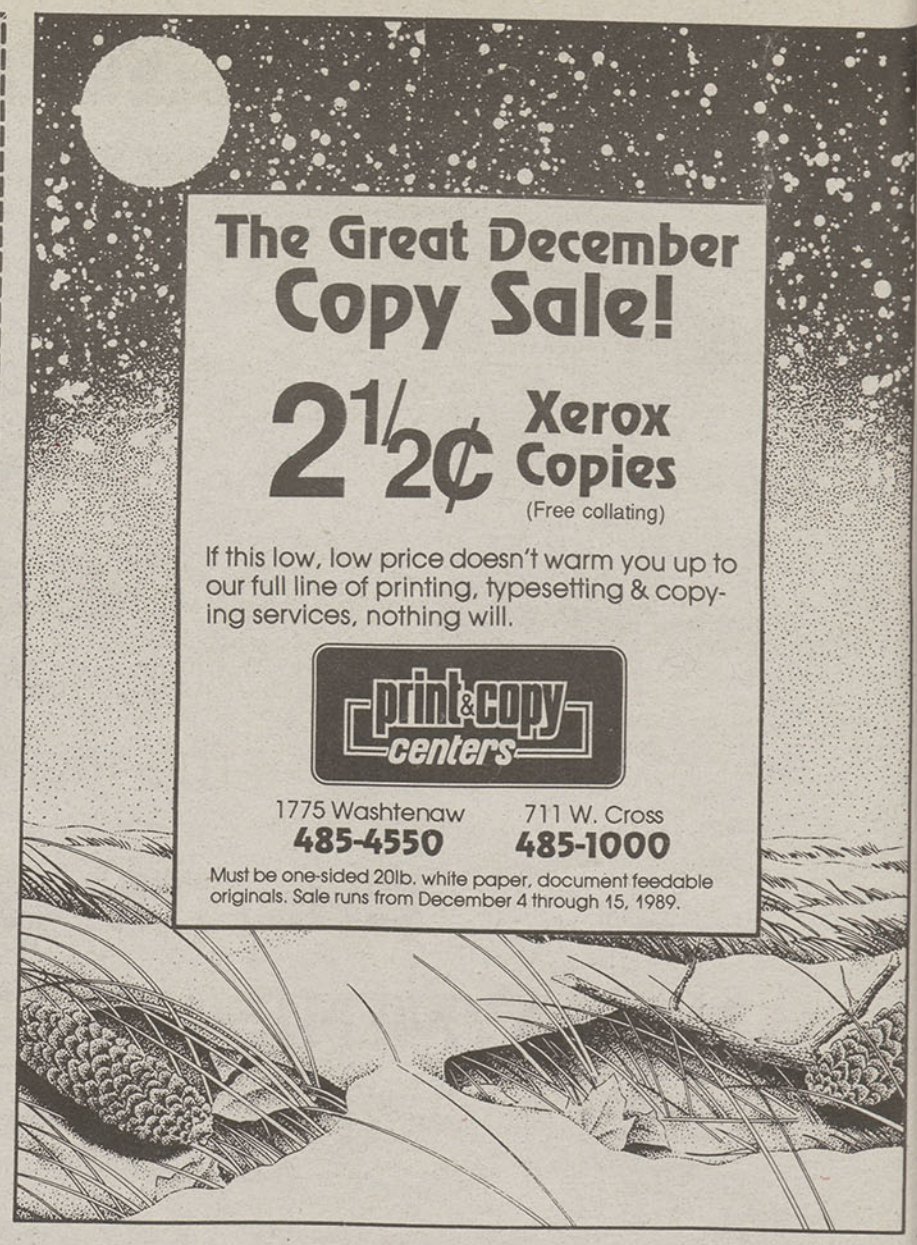
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EVENTS AT A GLANCE

A capsule guide to selected major events in December. For full details, see listings under the appropriate date in December Events, beginning on page 115.

For recommended campus-area and first-run films, see Flicks, page 93. Exhibits at Galleries & Museums are listed on page 97, and Music at Nightspots on page 99.

The Observer Calendar Update Line is a phone service, updated daily, announcing the latest changes, cancellations, additions, and corrections to the Observer calendar listings. 665–6155.

Lectures & Readings

- Fiction writer Rosellen Brown, Dec. 5
- Poet John Sinclair, Dec. 5
- Humor writer Mary McBride, Dec. 6
- Ukrainian poet Lina Kostenko, Dec. 6
- Poet Dána Gioia, Dec. 7
- U-M creative writing director Nicholas Delbanco, Dec. 12
- Poets Marc Sheehan and Keith Taylor, Dec. 17

Classical & Religious Music

- Bach's "The Well-Tempered Clavier," Dec. 2
- Today's Brass Quintet, Dec. 2
- University Musical Society "Messiah," Dec. 2 & 3
- Violinist David Updegraff, Dec. 3
- Solar Winds chamber ensemble, Dec. 8
- Community "Messiah" Sing, Dec. 10
- Ann Arbor Symphony Orchestra Caroling by Candlelight, Dec. 10
- Classical guitarist Gerald Klickstein, Dec. 10
- Flutist Wissam Boustany & pianist Walid Howrani, Dec. 10
- Aulos chamber ensemble, Dec. 11
- Alton String Quartet, Dec. 13
- Ann Arbor Classical Wind Band, Dec. 15
- Galliard Brass Ensemble, Dec. 17
- Ann Arbor Cantata Singers, Dec. 17
- St. Andrew's Festival of Lessons and Carols, Dec. 17
- First Presbyterian Ceremony of Carols, Dec. 17
- Boychoir of Ann Arbor, Dec. 22
- Comic Opera Guild "Cabaret Evening," Dec. 30

Comedy

- Code Red, every Friday & Saturday
- U-M Comedy Company, Dec. 1 & 2
- Ric Schrader, Dec. 1 & 2
- Tim Lilly, Dec. 6 & 7
- Ken Sevara, Dec. 8 & 9
- Andy Breckman, Dec. 10
- Stunt Johnson Theater, Dec. 13 & 14
- Jerry Elliott, Dec. 15 & 16
- Kirkland Teeple, Dec. 20–23
- Peter Berman, Dec. 27 & 28
- Tim Allen, Dec. 29–31

Conferences & Forums

- U-M "Beijing Spring" conference, Dec. 1
- U-M "Photography and the Cultural Climate" symposium, Dec. 1

Ethnic & Traditional Music

- Ronnie Gilbert (folk), Dec. 3
- First Unitarian Church Ragtime Bash, Dec. 10
- The Limeliters (pop-folk), Dec. 30

Family & Kids' Stuff

- Holiday Parade for Creative Toys, Dec. 2
- Holiday Magic Workshops, Dec. 2, 9, & 16
- "Folktales from the Middle East," Dec. 2
- "The Ghost of Mr. Penny" (EMU Theater of the Young), Dec. 8–10
- Gemini Family Concert, Dec. 10
- Children's Holiday Parade, Dec. 10
- Women's Action for Nuclear Disarmament 5th Anniversary Celebration, Dec. 10
- O. J. Anderson's "Happy Family Show," Dec. 17
- Ann Arbor Public Library Family Film Program, Dec. 28
- "Peter Pan" (String Puppet Theater), Dec. 30
- Community New Year's Eve Extravaganza, Dec. 31

Theater and Opera

- "Sweet Colette" and "Down in the Basement" (U-M Basement Arts Theater), Dec. 1 & 2
- "The Red Shoes" (Pioneer High Theater Guild), Dec. 1 & 2
- "A Christmas Carol" (Nebraska Theater Caravan), Dec. 1
- "Godspell" (Carpenter & Company), Dec. 1 & 2
- "Heart of a Dog" (Performance Network), Dec. 1–3
- "Old Times" (A Nother Production), Dec. 1–3
- "The Breadshop" (The Brecht Company), Dec. 1–3 & 7–9
- "Present Laughter" (U-M University Players), Dec. 1–3
- "Winterworks" (Community High School), Dec. 7, 8, & 15–17
- "The Sorcerer" (U-M Gilbert & Sullivan Society), Dec. 7–10
- Bert Hornback reads "A Christmas Carol," Dec. 8 & 9
- "Raise the Roof" (Performance Network fund-raiser), Dec. 8 & 9
- "The Lion in Winter" (Ann Arbor Civic Theater), Dec. 13–16
- "Frankie and Johnny in the Claire de Lune" (Concerned Artists Theater Company), Dec. 14–17, 21–23, & 28–31
- "The Ann Arbor Christmas Play" (Rudolf Steiner Institute), Dec. 16
- "The Satanic Nurses" (Princeton Triangle Club), Dec. 22



The Nebraka Theater Caravan brings its exuberant adaptation of Dickens's "A Christmas Carol" to the Michigan Theater, Fri., Dec. 1.

Pop, Rock, Blues, & Jazz

- Kid Creole and the Coconuts (big-band funk), Dec. 1
- Kenny Neal (blues), Dec. 1
- Don Cherry & Ed Blackwell (jazz), Dec. 2
- Daniel Lanois (rock 'n' roll), Dec. 4
- Will and the Bushmen (rock 'n' roll), Dec. 5
- Sugar Minott (reggae), Dec. 6
- Lucky Peterson (blues), Dec. 6
- De La Soul (New Age hip hop), Dec. 7
- Frank Allison (singer/songwriter), Dec. 7
- Lonnie Brooks (blues), Dec. 7 & 8
- Livingston Taylor (singer/songwriter), Dec. 8
- Dick Siegel (singer/songwriter), Dec. 9
- First Unitarian Church Jazz/Ragtime Bash, Dec. 10
- Evans Johns and the H-Bombs, Dec. 11
- Apartment Lounge Jazz Christmas Party, Dec. 14
- Identity (reggae), Dec. 15
- Jerry Jeff Walker (outlaw country), Dec. 16
- Koko Taylor (blues), Dec. 29 & 30
- Jonathan Edwards (singer/songwriter), Dec. 31
- Joanna Connor (blues), Dec. 31

Festivals, Fairs, & Shows

- Christmas Creche Display, Dec. 1 & 2
- Cobblestone Farm Country Christmas, Dec. 2 & 3
- First Presbyterian Church Boar's Head Festival and Feast, Dec. 10 & 13

Dance & Multimedia

- Ann Arbor Dance Works, Dec. 1–3
- Ypsilanti Area Dancers, Dec. 2 & 3
- "Artful Collisions" (U-M Dance Department multimedia show), Dec. 7–10
- "The Nutcracker" (Ann Arbor Ballet Theater), Dec. 8–10
- Dancer/yoga student Bija Bennett, Dec. 13

Miscellaneous

- Dozens of Christmas and Hanukkah bazaars, Dec. 1, 2, & 3
- St. Joseph's Hospital Dinner/Dance Benefit, Dec. 2
- Women's National Farm & Garden Association Greens Market, Dec. 7
- Kiwanis Christmas Sale, Dec. 8 & 9
- Washtenaw Audubon Society Christmas Bird Count, Dec. 16
- Elmo's Jingle Bell Run, Dec. 17

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Monday, December 11, 8 pm, Rackham Auditorium



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Rameau: 5ème Concert from "Pièces de Clavecin"
Telemann: Quartett in G, Tafelmusik I
Bach: Sonata in B minor
Handel: Trio Sonata in G
Vivaldi: Concerto in G minor, RV 107

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DEADLINE

DECEMBER EVENTS

We want to know about your event!

Who to write to:
Mail press releases to John Hinchey, Calendar Editor, Ann Arbor Observer, 206 S. Main, Ann Arbor, Michigan 48104. **NO PHONE CALLS, PLEASE; but FAX is welcome: 769-3375.**

What gets in?
With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead. Please try to submit materials for January events by December 8; items submitted after December 15 might not get in.

Next month's deadline:
All appropriate materials received by December 15 will be used as space permits; materials submitted later may not get in.

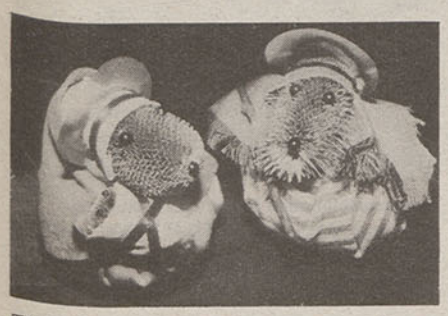
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Abbreviations for film societies:
Ann Arbor Film Cooperative (AAFC)—769-7787. **Cinema Guild (CG)**—994-0027. **Eyemediae (EYE)**—$3. 662-2470. **Program in Film & Video Studies (FV)**—764-0147. **Hill Street Cinema (HILL)** 769-0500. **Mediatrics (MED)** 763-1107. **Michigan Theater Foundation (MTF)**—$4 (children, students, & seniors, $3.25; MTF members, $2.50). 668-8397.

Abbreviations for locations:
AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. **AH-A**—Angell Hall Auditorium A. **EQ**—Room 126 East Quad, East University at Hill. **Hillel**—Green Auditorium, Hillel Foundation, 1429 Hill St. **Lorch**—Lorch Hall (Old Architecture Building) at Tappan and Monroe. **Mich.**—Michigan Theater, 603 E. Liberty. **MLB**—Modern Languages Building, E. Washington at Thayer. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **SA**—Strong Auditorium, EMU campus, Ypsilanti.



These handmade nativity figures are part of a display of more than 300 creches at the Church of Jesus Christ of Latter-day Saints, Dec. 1 & 2.

1 Friday

★ **"The Beijing Spring and Its Repercussions: The Impact on Chinese Intellectuals at Home and Abroad": U-M Center for Chinese Studies.** Third in a series of five conferences during the 1989-1990 academic year exploring the consequences of recent events in China. A morning panel discussion on **"The Impact of Recent Events on Science and Economics"** features talks by Princeton University economics professor Gregory Chow and by Halsey Beemer, executive director of the International Advisory Panel of the National Academy of Science's Chinese University Development Project. The afternoon panel on **"Party Intellectuals and the Impact of Recent Events on Chinese Intellectuals Abroad"** features talks by U.S. Department of State economist Lee Sands and by Ruan Ming, former director of the theoretical department of the Chinese Communist Party's Center Academy. The panels are chaired by U-M Center for Chinese Studies director Ken Lieberthal. (The conference began last night with a keynote speech by Yale University history professor Jonathan Spence.) *9-11:30 a.m. & 1:30-4 p.m., Lane Hall Commons, 204 S. State. Free. 764-6308.*



"Rounding the Square," choreographed by U-M dance professor Peter Sparling, is one of the pieces performed in Ann Arbor Dance Works' 5th annual concert, Dec. 1-3.

Cozy Country Christmas. Handmade baskets, original watercolors, needlework, stenciling, potpourri, tree ornaments, dolls, sweatshirts, and more. Also, scherenschnitte (paper silhouette decorations) and homemade German pretzels. Door prizes. *9 a.m.-5 p.m., 3721 S. Zeeb Rd. Free admission.*

★ **"Photography and the Cultural Climate": U-M School of Art.** A daylong symposium on the role of photography in modern culture, presented by U-M faculty and students. This year marks the 150th anniversary of photography's invention, and the symposium addresses the future of photography, based on its recent history. The event is kicked off the preceding evening with a keynote address by the eminent photographer and art critic **A. D. Coleman**. All invited to attend—admission is a photograph of any kind, from any source. "We want to see what photography means to people," says Art School Dean Marge Levy. The photos will be displayed on a wall during the symposium.

Today's events open with a forum on the work of black photographer Jules Allen, presented by photography professors Joanne Leonard and Jim Featherstone (9:30 a.m.), followed by a gallery talk by grad students (12:30 p.m.), a forum on the work of feminist photographer Dorit Cypis, presented by visiting photography professors Edward West and Erika Leppmann (2 p.m.), and a panel discussion about photography's impact on culture and education, moderated by photography professor Ken Baird (4 p.m.). A reception (5:30 p.m.) concludes the day's events. *9:30 a.m.-5:30 p.m., U-M School of Art, 2000 Bonisteel Blvd., North Campus. Free admission with a photograph of any kind. 764-0397.*

Holiday Craft Fair. Also, December 2. Handmade teddy bears, dolls, candles, Christmas wreaths, dried and silk flowers, handcarved birds by Bill Mosher, and other craft items for sale. Bake sale and lunch available. *10 a.m.-5 p.m., Pittsfield Grange Hall, 3337 Ann Arbor-Saline Rd. (½ mile south of I-94). Free admission.*

★ **7th Annual Christmas Creche Display: Church of Jesus Christ of Latter-day Saints.** Also, December 2. One of Ann Arbor's most popular Christmas traditions, the exhibit features creches (Nativity scenes) from around the world collected by women of the church. Also, many creches designed and made by church members. This year's expanded collection of more than 300 creches features many ethnic ones, as well as a room devoted entirely to miniature creches. Creches on display range in size from a Mexican nativity scene with figures the size of a dime to a French Santon nativity featuring more than 20 figures 12 inches tall. Materials used include ceramics, wood, cloth, corn husks, and paper, and styles range from simple childlike figures to hand-carved traditional figures and elegant original designs. Also, an origami Christmas tree and two other Christmas trees decorated with scriptural themes.

Also, tonight only, a concert of instrumental and vocal Christmas music by performers to be announced. *10 a.m.-10 p.m., Church of Jesus Christ of Latter-day Saints, 1385 Green Rd. Free. 665-7852.*

★ **"Plebiscite in Puerto Rico: 90 Years of Colonialism": Guild House Noon Forum.** Talk by U-M natural resources professor Ivette Perfecto, a Puerto Rican native and a member of the U-M Puerto Rican Solidarity Organization. Bring a bag lunch; soup and sandwich ($1) available. *Noon, Guild House, 802 Monroe. Free. 662-5189.*

★ **"Phosphorus Dynamics in Fresh Water Lakes": U-M School of Natural Resources.** Talk by Kent State University biology professor Robert Heath. *Noon, Dana Bldg., room 1046, 430 East University. Free. 763-9101.*

★ **Weekly Meeting: Jugglers of Ann Arbor.** Every Friday. All invited to join this weekly practice laboratory for local jugglers. Beginners should call for information about occasional free workshops offered by veteran club members. *3-6 p.m., Michigan Union, location to be announced. Free. 994-0368.*

★ **Santa Claus: Main Street Area Association.** Every Mon.-Fri. (3-7 p.m.) and Sat. & Sun. (noon-4 p.m.) through December 24. Santa is on hand to talk and have his photo taken (price to be announced) with kids. For the second consecutive year, Santa's Main Street accommodations are provided by the Ann Arbor Civic Theater. Also, a Humane Society photographer is on hand to take photos ($7-$12) of kids with Santa, December 16 & 23. *3-7 p.m., Main Street Holiday Information Center, 309 S. Main. Free.*



Ann Arbor's historic Kempf House is the site of a downtown Christmas caroling party, Fri., Dec. 1. The restored Victorian home is open for holiday tours Dec. 2 & 3 and 9 & 10.

★ **Michigan Quarterly Review: Shaman Drum Bookshop Publication Party.** A celebration of the publication of the Fall 1989 issue of the *Michigan Quarterly Review*, a 782-page special issue on **"Perestroika and Soviet Culture."** The special issue editors, U-M history professors Jane Burbank and William Rosenberg, are on hand. Refreshments. *4-6 p.m., Shaman Drum Bookshop, 313 S. State. Free. 662-7407.*

★ **"Fiber On & Off the Wall": Alice Simsar Gallery.** Opening reception for this exhibit of fiber art works (see Galleries). *5-7 p.m., Alice Simsar Gallery, 301 N. Main. Free. 665-4883.*

★ **"Sweet Collette" & "Down in the Basement": Basement Arts Theater.** Also, December 2. U-M students perform these two one-act plays by U-M theater students Felicia Tatum and David Kosky. Tatum's "Sweet Collette" is the story of a prostitute who wants to get out of the business when she finds she's pregnant, but is being pressured by her pimp to get an abortion. Kosky's "Down in the Basement" is a comedy about two men trapped in a flooding basement. *5 p.m., Frieze Bldg. Arena Theater, 105 S. State St. Free. 764-5350.*

★ **State Street Area Merchants Holiday Entertainment.** Today through December 24, various local music groups roam the State Street area providing seasonal entertainment. The performers make stops at Liberty Square, the Michigan Theater, Nickels Arcade, 222 State Plaza, and the State Theater. Today's entertainers: **St. Thomas Carolers** (5-7 p.m.) and **Saline Jazz Band** (7-9 p.m.).

★ **"Womyn's Afternoon Tea": Women's Crisis Center/U-M Lesbian Programs Office.** Every Friday. All women invited to this happy hour alternative for meeting and socializing with other women. *5:30-7 p.m., First Congregational Church, 218 N. Adams at Emmet, Ypsilanti. Free. 482-2000, 485-2310.*

"Midnight Madness." Most stores in the Main Street, State Street, and South University shopping areas are open till midnight tonight to kick off the downtown Christmas shopping season. Bargains galore.



The super-slick Kid Creole and the Coconuts come to the Nectarine Ballroom, Fri., Dec. 1.

★ **4th Annual Festival of Lights: Ypsilanti Visitors & Convention Bureau.** Every night through December 31. Ypsilanti's Riverside Park is transformed into a wintry fantasia by more than 50,000 lights on trees and in illuminated displays. Every year more than 150,000 visitors walk or drive through the park. Also, horse-drawn wagon rides, caroling, tree decorating contests for kids, a bell choir concert, and visits by Santa and Raggedy Ann. *6-10 p.m., Riverside Park off E. Cross St., Depot Town, Ypsilanti. Free. 482-4920.*

★ **Our Ladies' Madrigal Singers: Main Street Area Association Holiday Music Series.** Also, December 8, 15, 16, & 22 (and additional dates to be announced). Various local groups perform seasonal music on the sidewalks and in galleries in the Main Street area during the holiday shopping season. Tonight, this local choral group strolls up and down Main Street singing Christmas carols. *7-11 p.m., S. Main Street sidewalks, between William and Washington. Free.*

"The Red Shoes": Pioneer Theater Guild. Also, December 2. Forsythe School choral director Karen White directs Pioneer students in this children's play based on a story by Hans Christian Andersen. The often-adapted tale tells the story of a little girl who is trapped in a pair of red shoes that magically adhere to her feet once she puts them on. Cast members are Samantha Garrett, Martin Felipe, Jamie Weid, Dirk Bjornstead, Matt Tiews, and Becky Winkler. *7 p.m., Pioneer High School, 601 W. Stadium Blvd. at S. Main. Tickets $3 at the door. 663-7733.*



THE
League
Buffet

International Nights
Thursdays 4:30 - 7:30
Featured Regions in December

British Isles
December 7
Poached chicken & leeks, leg of lamb with bleu cheese & mint, toad in a hole, grilled trout with mustard sauce, baked filet of sole, steak & kidney pie, prime rib.

Viennese Empire
December 14
Roast chicken with apple almond stuffing, boiled beef with chive horseradish stuffing, braised veal shanks, Transylvanian layered cabbage, sole Dalmation style, baked swordfish, prime rib.

Christmas Celebration Days

At dinner— complimentary wassail and Christmas music

Art Gallery— Northside Elementary School

16 - Saturday
"Santa Claus is Coming to the League"
Complete Spaghetti Dinner
$5.00/$2.50 half portions under 12

17 - Sunday
Special "Holiday Food"
Kathryn Goodson, piano

18 - Monday
Kathryn Goodson, piano

19 - Tuesday
The Contemporaries
Chelsea High School

20 - Wednesday
TURKEY DINNER-WITH TRIMMINGS
Kathryn Goodson, piano

Hours
Monday - Saturday
11:30 a.m. - 7:30 p.m.
Sunday Dinner
11:30 a.m. - 2:15 p.m.

THE MICHIGAN LEAGUE
911 N. University
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Parties
Gatherings

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The Needlepointe Tree

Coming December 2nd—Kathy Lanza, custom needlepoint artist and designer.
12:30-4:30 p.m.
Annual after Christmas Sale, December 26th-30th

We will be closed December 25th, January 1st and 2nd.

222 E. William, Ann Arbor • 761-9222
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Mon. & Thurs. 10 - 6
Tues., Wed., Fri., & Sat. 10 - 5

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December Features:

❄ Dec 10th Holiday Open House: Raffles, Refreshments, and Gifts to Make
❄ 20% off batting 12/6 - 12/30
❄ 1-Day Gift Workshops
❄ 7 - 12 year old Vacation Workshops
❄ Project Days

COUPON — Gingher Scissors Raffle — Buy $1.00 ticket, get 1 Free! — Drawing Dec. 10th

COUPON — Stocking Stuffer Raffle — Buy 4 25¢ tickets, get 1 Free! — Drawing Dec. 10th

COUPON — $1.00 OFF! — Gift-Making Workshop Fee — Dec. 10th Workshops

Kid Creole and the Coconuts: Prism Productions. This playfully perverse new-wave big band from New York City blends super-slick R&B and street-wise funk with salsa, calypso, and swing. Their fast-paced shows feature the elaborate staging and costuming of a Broadway production. Kid Creole is the stage name of August Darnell, and the Coconuts are a backup female vocal trio who've been described as "the Andrews Sisters gone new wave." The band first hit it big with their 1982 LP, "Tropical Gangsters," which spawned several hit singles, including "Annie, I'm Not Your Daddy" and "I'm a Wonderful Thing, Baby." Recently, Kid Creole composed the music for "Life Without Zoe," Francis Ford Coppola's segment of "New York Stories," and for "In a Pig's Valise," Eric Overmyer's off-Broadway hit. *7:30 p.m., Nectarine Ballroom, 510 E. Liberty. Tickets $17.50 in advance at the Nectarine Ballroom, the Michigan Union Ticket Office, and all other Ticketmaster outlets; slightly higher at the door. To charge by phone, call 1-654-6666 or 763-TKTS.*

★ **Christmas Caroling: Kempf House Center for Local History.** All invited to meet at the historic Kempf House and go caroling through the downtown. Hot mulled cider and cookies served at the house after the caroling. Holiday tours of the house begin tomorrow (see listings). *7:30 p.m., Kempf House, 312 S. Division. Free. 996-3008.*

U-M Ice Hockey vs. Boston University. *7:30 p.m., Yost Ice Arena. $4 & $6. 764-0247.*

★ **International Folk Dancing: U-M Folk Dance Club.** Also, December 15 (different location). Instruction in Balkan, European, and Middle Eastern line and circle dances (8–9 p.m.), followed by open request dancing. Beginners welcome; no partner necessary. *8–11 p.m., Angell School Auditorium, 1608 South University (east of Washtenaw). Free. 663-3885.*

★ **Wind Ensemble: U-M School of Music.** H. Robert Reynolds directs this U-M music student ensemble in works of Vaughn Williams, Gabrielli, Krommer, Hindemith, Varese, Kennan, and Dvorak. Featured soloist is flutist Lu Chang. *8 p.m., Rackham Auditorium. Free. 763-4726.*



Louisiana bluesman Kenny Neal plays rock, blues, and funky bayou R&B at Rick's American Cafe, Fri. & Sat., Dec. 1 & 2.

★ **Opera Workshop: EMU Music Department.** EMU music students present scenes from a variety of operas and musicals, including "The Fantasticks," "Oliver," "Hansel and Gretel," "Martha," "Cosi Fan Tutti," and "Princess Ida." *8 p.m., Alexander Music Bldg., E. Circle Dr. at Lowell, EMU campus, Ypsilanti. Free. 487-4380.*

"The Big Show": U-M Comedy Company. Also, December 2. U-M undergrads present a variety of original "Saturday Night Live"-style comedy sketches. Much of the humor is geared to the college set, but there are also spoofs of many aspects of popular culture, plus some just plain weird situations that take on an inexplicable hilarity of their own. Alumni of this very popular group played to a packed house at the Power Center in September. *8 p.m., Lydia Mendelssohn Theater, 227 S. Ingalls. Tickets $3.50 in advance at the Michigan Union Ticket Office, $4 at the door. 763-1107.*

5th Anniversary Fall Season: Ann Arbor Dance Works. Also, December 2–3. The U-M's nationally acclaimed resident company opens its 5th season with a program of new and repertory works by guest choreographer Pearl Primus and faculty members Jessica Fogel, Peter Sparling, Gay Delanghe, and Bill De Young. Primus, a renowned authority on Afro-American dance, has adapted her piece, "The Griot," for U-M dance professor Linda Spriggs. A dance of conflict between reality and fantasy, the work presents a Yoruba griot who becomes so fiercely involved in telling her tale of the

goddess of lightning and thunder that she is consumed in the flames of madness. The dance features costume and set by Primus based on traditional themes, and music by master percussionist Onwin Borde, Primus' son.

Jessica Fogel presents an excerpt from her "The Path Between," a piece for two performers (Fogel and singer/actor Stephen Hurley) combining dance, song, text, and video projection. The performers portray the alternating states of striving and surrender of two travelers journeying across varied terrain.

Peter Sparling presents the premiere of his "Wintertanze II," part of a series of short works featuring a succession of macabre, haunted figures against a sunless winter landscape. A solo by Sparling, danced in silence, is followed by a trio set to an Arvo Part song performed by Noonie Anderson, Amy Drum, and Mary Fehrenbach. Also, Sparling presents "Rounding the Square," a quartet set to traditional Shetland fiddle music performed by local fiddler Arlene Leitch. It was well received in its premiere at the 1989 Ann Arbor Summer Festival.

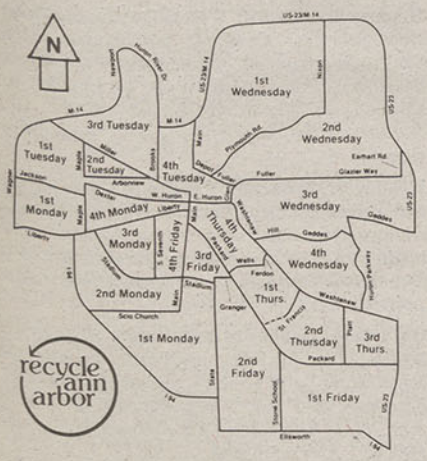
Gay Delanghe presents her "Going to the Market," a humorously poignant evocation of the fragile ecology of the Earth that *Ann Arbor News* reviewer Joann McNamara called "rhythmically mesmerizing." The story of five women who go to market together, it features a Meredith Monk score and a playful set by local artist Alice Crawford.

Bill De Young's "At Last Departs and Now" is a duet that *Dance Magazine* reviewer Marilyn Hunt describes as "a gentle pas de deux full of mutual support and bodies fitting together without acrobatics." It is performed by Caroline Sutton and Gordon Van Amberg. *8 p.m., U-M School of Music Bldg. McIntosh Theater, Baits Dr. (off Broadway), North Campus. Tickets $7 (students, $5) in advance at the Michigan League Ticket Office and at the door. For advance tickets, call 764-0450. For information, call 763-5460.*

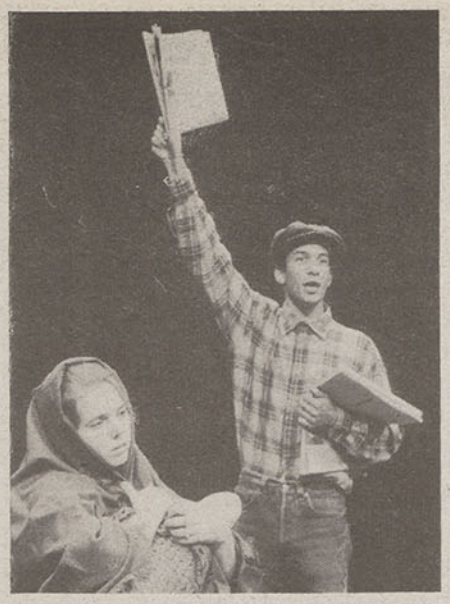
"A Christmas Carol": Nebraska Theater Caravan (Michigan Theater Foundation Drama Season 1990). After a 4-year absence, this Omaha-based ensemble returns to town with its popular staging of the story of Ebenezer Scrooge and his awakening to the power of compassion. This production transforms Dickens's Christmas classic into a masque-like pageant, with dazzling special effects, sumptuous sets and costumes, and authentic English carols and period dances accompanied by a live chamber ensemble. A fresh, vigorous treatment of an old favorite. *8 p.m., Michigan Theater. Tickets $16 (MTF members, $12.80) in advance and at the door. To charge by phone, call 668-8397.*

"Present Laughter": U-M University Players. Also, December 2-3. U-M theater professor Philip Kerr directs this light, witty, brilliantly crafted Noel Coward comedy. The central character—a role Coward wrote for himself—is a self-indulgent actor suffering from middle-aged woes and beset by an ex-wife, manager, and other friends eager to indulge him. *8 p.m., Power Center. Tickets $7 & $10 in advance at the Michigan League Box Office and at the door. 764-0450.*

Map of recycling areas



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Recycle Ann Arbor services only those homes and apartments that have regular curbside trash pickup. Material should be clearly marked "For Recycle Ann Arbor." For information, call 971-7400.



Ann Shanahan and Ben Schneider appear in the Brecht Company's English-language premiere of Bertolt Brecht's "The Breadshop," a darkly satirical play about the Depression. Dec. 1-3 and 7-9 at the Residential College.

"Godspell": Carpenter & Company. Also, December 2. Father **Bob Kerr**, the popular and dynamic former rector of St. Mary's Student Chapel, directs an all-female cast of area players in this musical version of the Gospel according to Matthew. *8 p.m., St. Joseph Catholic Church, 9425 Whittaker Rd., Ypsilanti. Tickets $5 (children, $3) in advance or at the door. For advance reservations, call 461-6555.*

"Old Times": A Nother Production. Also, December 2-3. Bj Wallingford directs Harold Pinter's intense, absorbing drama about the ambiguities underlying human relationships. When a woman visits her best friend from college, her friend's husband claims he used to know her, which she denies. The main action explores the unspoken doubts and tensions in the characters' relationships released by this opening disagreement. *New York Times* critic Clive Barnes called the play "the finest yet of a master dramatist." Stars Susan McCoy, Sasha Moscovit, and Phillip Matora. *8 p.m., Performance Network, 408 W. Washington. Tickets $9 (students & seniors, $7) by reservation and at the door. 663-0681.*

"The Breadshop": The Brecht Company. Also, December 2, 3, & 7-9. This high quality local company presents the English-language premiere of this "lost" play by Bertolt Brecht, a darkly comic drama about the Depression. Brecht never finished "The Breadshop," which he drafted between 1929 and 1931 (a period that also produced "Happy End" and "St. Joan of the Stockyards"), and the play remained unfinished until 1967, a decade after Brecht's death, when it was completed by his own company, the Berliner Ensemble. The action concerns the little people of the big city, who suffer under the mysterious, fated forces of economics. In Brecht's characteristic epic manner, the play blends Greek-like choruses with short, poignant scenes of heroism, hypocrisy, and forlorn hope to create a provocative, chilling critique of modern social and economic myths. The original translation is by Brecht Company dramaturge Martin Walsh, who also directs. The large cast features several Brecht Company regulars, including Ann Shanahan, Shanti Mayer, U-M Residential College history lecturer Charlie Bright, and Liz Harrell, recently returned from New York. *8 p.m., U-M Residential College Auditorium, East Quad, 701 East University. Tickets $7 (Fri. & Sat.) & $5 (Thurs. & Sun.) in advance at the Michigan Theater and at the door. Student discounts available. 747-4354.*

Ric Schrader: MainStreet Comedy Showcase. Also, December 2. A big hit in earlier MainStreet appearances, Schrader is a longtime favorite on the Southern comedy circuit who's earned a national reputation through appearances on the Showtime, Nashville, and TNT cable networks. He's an animated observational humorist from Tennessee known for his absurdist, almost lunatic point of view. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $12 (students, two-for-one admission to late show only) cover charge. 996-9080.*

Code Red: Heidelberg Restaurant. Every Friday and Saturday. Improvisational comedy skits and scenes by the troupe of 10 area comics formerly featured in the Heidelberg's Comedy Sportz. Emcee is Bill Barr. Alcohol is served. *8:30 p.m., 214 N. Main (top floor of the Heidelberg Restaurant). $6. 995-8888.*



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Handel's "Messiah" . . . Live from Hill Auditorium

Tune in Sunday, December 3 at 2 p.m. for our annual broadcast of Handel's "Messiah," live from Hill Auditorium. The seasonal favorite will feature Donald Bryant conducting The University Chorale Union and members of the Ann Arbor Symphony Orchestra.

Join us all month long for special Holiday presentations.

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THE GHOST OF MR. PENNY

by Rosemary Musil
Suspense and comedy
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in this tale
of youthful adventure

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487-1221

Friday and Saturday
Evenings at 8:00 p.m.

Saturday and Sunday
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Saturday &
Sunday Matinees—$7.00
Children $3.00

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Mattia Preti, *The Feast of Herod*,
(detail), 1656-61, oil

The Toledo Museum of Art
Daily 10-4; Sunday 1-5; closed Monday
(419) 255-8000

Kenny Neal: Rick's American Cafe. Also, December 2. The son of Louisiana harmonica king Raful Neal, this young bluesman from Baton Rouge mixes rock 'n' roll, traditional blues, and funky bayou R&B. He has earned raves for his fluid, concise, and stinging guitar style and for his mellow, shimmering baritone. He has two LPs on the prestigious Alligator label, including the recent "Devil Child." *9:30 p.m., Rick's American Cafe, 611 Church St. $5 at the door only. 996-2747.*

Dance Jam: People Dancing Studio. Also, December 15. Dancing to an eclectic mix of taped music, from rock 'n' roll and Motown to African, reggae, and New Age music. Also, occasional live music presentations. An alternative to the bar scene for people who love to dance. Smoke-free, no alcohol. Dance barefoot, or bring dancing shoes. Come with or without a dance partner; children welcome. *Begins 10 p.m., People Dancing Studio, 111 Third St. (between Huron and Washington). $2 donation. 763-8402, 996-2405.*

"Heart of a Dog": Performance Network. Also, December 2-3. Performance Network veteran Ron Miller directs Frank Galati's acclaimed adaptation of Mikhail Bulgakov's 1925 novella satirizing the Marxist tenet that changes in the socio-economic order can alter the way people behave. Though very popular in the Soviet Union today, most of Bulgakov's works, including this one, were suppressed when he wrote them. The play is a fast-paced farce about a physician who finances his scientific work—and protects his spacious living quarters against the onslaught of apartment-hungry proletarians—by performing sexual rejuvenation operations for Communist Party leaders. His real work is creating new individuals through sex-organ transplants. His experiments find fruition in the transformation of a mongrel dog into a humanlike creature. The dog-man becomes head of a committee to rid Moscow of cats and eventually turns on his creator. Stars David Wilcox, Jon Smeenge, and David Curtis. *11 p.m., Performance Network, 408 W. Washington. Tickets $9 (students & seniors, $6) by reservation and at the door. 663-0681.*

FILMS

AAFC. "Blade Runner" (Ridley Scott, 1985). Futuristic adventure drama with lots of special effects. Harrison Ford. MLB 4; 7 & 9:15 p.m. **CG. "Animal Farm"** (John Halas, 1955). Animated adaptation of George Orwell's satirical novel. See Flicks. MLB 3; 7 & 10 p.m. **"Lord of the Flies"** (Peter Brook, 1963). Compelling adaptation of William Golding's dark novel. MLB 3; 8:30 p.m. **MED. "10"** (Blake Edwards, 1979). Silly romantic comedy that started a short-lived "cornrow" hairstyle fad. Dudley Moore, Julie Andrews, Bo Derek. AH-A, 7 & 9:30 p.m. **U-M Center for Japanese Studies. "The Princess Yang Kwei-Fei"** (Kenji Mizoguchi, 1955). Melodrama based on the legend of a Chinese emperor and the concubine who causes his downfall. Japanese, subtitles. FREE. Lorch, 7 p.m. **"New Tales of the Taira Clan"** (Kenji Mizoguchi, 1955). The rise and fall of a great samurai house. Japanese, subtitles. FREE. Lorch, 8:40 p.m.

2 Saturday

★Michigan ASTA Solo Competition: Michigan Chapter American String Teachers Association. All welcome to hear string players in the pre-college and pre-professional divisions play before a panel of Michigan judges. Winners are announced and cash prizes awarded at the end of the day. Finalists go on to compete at the national level. *8:30-11:20 a.m. (pre-college), 1-3:50 p.m. (pre-professional), U-M School of Music Recital Hall, Baits Drive (off Broadway), North Campus. Free. 763-4726.*

★Winter Democratic Ride: Ann Arbor Bicycle Touring Society. Every Saturday. Assembled riders choose their own ride leader, destination, and pace. **Note:** Riders should be prepared to take care of themselves on all AABTS rides. Carry a water bottle, a spare tire or tube, a pump, change for a phone call, and snacks. Also, all AABTS winter rides are subject to weather conditions. *8:30 a.m. Meet at Wheeler Park, Depot St. at N. Fourth Ave. Free. 994-0044.*

Annual Christmas Bazaar: Senior Citizens Guild. Handmade afghans, quilts, pillows, decorated sweatshirts, toys, Christmas ornaments, wreaths, ceramics, and more. Baked goods, sweets, and a collectibles booth. Lunch available 11 a.m.-2 p.m. *9 a.m.-4 p.m., Senior Citizens Guild, 502 W. Huron St. Free admission. 663-3394.*

Cozy Country Christmas. See 1 Friday. 9 a.m.-5 p.m.

Christmas Bazaar: F.J. Coppin's Missionary Society of Bethel A.M.E. Church. Household and kitchen items, toys, lap blankets, crocheted items, and more. Also, a bake sale, white elephant sale, fishing for prizes, and door prizes. Lunch available. *9:30 a.m.-3 p.m., Bethel A.M.E. Church, 900 Plum St. Free admission. 663-7903.*

★Annual Bazaar: Rudolf Steiner School of Ann Arbor. A gift sale with entertainment for the whole family. Caroling and instrumental music, a puppet show, storytelling, and children's activity room. A wide variety of toys, games, and art supplies for sale. Also, baked goods and other refreshments. *9:30 a.m.-4 p.m., Rudolf Steiner School, 2775 Newport Rd. Free admission. 995-4141.*



"Heart of a Dog," a satirical play adapted from the novella by Mikhail Bulgakov, continues at the Performance Network, Dec. 1-3.

"The Well-Tempered Clavier": University Reformed Church. U-M early music professor and well-known Ars Musica harpsichordist **Edward Parmentier** performs J. S. Bach's complete cycle of preludes and fugues for keyboard in a marathon AIDS benefit performance. Visitors are encouraged to come and go as they please during the solo harpsichord concert. Book I is played from 10 a.m. to noon; Book II from 2-5 p.m. Donations benefit the Huron Valley Friends, a local AIDS support group. *10 a.m.-noon and 2-5 p.m., University Reformed Church, 1001 E. Huron. Donations accepted. 662-3153.*

Annual Hanukkah Bazaar: Temple Beth Emeth. A wide assortment of Judaica for sale, including menorahs, gelt, dreidel tops, sabbath candlesticks, kiddush cups for sabbath meals, challah knives, plates, and covers, doorpost mezuzoth, and parchments. Also, candles, gift wrap and cards, jewelry, books, and cassette tapes for all ages. *10 a.m.-2 p.m., Temple Beth Emeth social hall, 2309 Packard. Free admission. 665-4744.*

Homemakers Bazaar: Washtenaw County Extension Services. Original handcrafted items, Christmas ornaments, second-hand treasures, and baked and canned goods for sale. *10 a.m.-2 p.m., Cooperative Extension Service Bldg., 4133 Washtenaw (entrance on Hogback). Free admission. 971-6337.*

Holiday Craft Bazaar: Washtenaw County Parks and Recreation Department. Toys, baked goods, country crafts, and jewelry for sale. All items handmade. *10 a.m.-2 p.m. County Service Center, 4133 Washtenaw (entrance on Hogback). Free admission. 971-6337.*

Old Friends Holiday in the Country. Holiday and hostess gifts, including handmade wreaths and dried floral arrangements, ornaments, baskets, potpourri, and more. Refreshments. *10 a.m.-4 p.m., 11131 Scio Church Rd. (between Parker and Fletcher). Free admission.*

Winter Sale: Ann Arbor Potters Guild. Also, December 3. A popular annual event featuring a diverse range of functional and decorative ceramics. High-fired stoneware, porcelain, white stoneware, and low-fired raku and earthenware. Coffee served. *10 a.m.-5 p.m., 201 Hill St. Free admission. 663-4970.*

Christmas Bazaar: Scio Farm Estates. Also, December 3. Woodcarvings, ceramics, crocheted and knitted items, macrame-seat lawn chairs, and more. Also, homemade baked goods, pretzels, and candy. *10 a.m.-5 p.m., Scio Farm Estates Club*

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10 a.m.-4 p.m.

Holiday Craft F

"Brightest Star
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Visitors" only).
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Today's Brass
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House, 6655 Jackson Rd. (between Zeeb and Baker). Free admission. 747–8221.

Parish Art Fair: St. Francis of Assisi Church. A wide variety of knitted and crocheted items, paintings, toys, decorated boxes, wooden eggs, music boxes, gingerbread houses, and more. Poinsettia sale 2 p.m. today and 8:45 a.m. tomorrow. Also, a gift shop area where preschoolers can wrap and tag their purchases. *10 a.m.–6:30 p.m., St. Francis of Assisi School gym, 2270 E. Stadium Blvd. at St. Francis Dr. Free admission. 769–2550.*

"Santa Paws": Humane Society of Huron Valley. Also, December 9. A chance—probably your only chance—to have your pet's photo taken with Santa Claus. Dogs should be leashed, and cats, guinea pigs, rabbits, and other small pets should be transported in a carrier. Proceeds to benefit the Humane Society. *10 a.m.–5 p.m., Ann Arbor Dog Training Club, 1575 E. North Territorial Rd. (2 miles east of US-23). $7 for two wallet size, $7 for one 3¼" × 4¼" photo, $12 for the entire package. 662–5545.*

Big Winter Book Sale: Friends of the Ann Arbor Public Library. Also, December 3 & 4. A wide selection of used books, including lots of fine children's books. Today, all books are half off regular Friends Book Shop prices. On Sunday and Monday, you can fill a grocery bag with books for only $4. The Book Shop is closed after the sale until February 3. *10 a.m.–4 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free admission. 994–4333.*

★ **7th Annual Christmas Creche Display: Church of Jesus Christ of Latter-day Saints.** See 1 Friday. 10 a.m.–4 p.m.

Holiday Craft Fair. See 1 Friday. 10 a.m.–5 p.m.

"Brightest Stars"/"Earth Visitors": U-M Exhibit Museum Planetarium. Also, December 3 ("Earth Visitors" only). "Brightest Stars" is an audiovisual show about the constellations and planets currently visible in the sky. "Earth Visitors" is an audiovisual show about objects in space that end up on earth, from asteroids and meteors to man-made objects and UFOs. *10:30 & 11:30 a.m. ("Brightest Stars"), 2, 3, & 4 p.m. ("Earth Visitors"), U-M Exhibit Museum, North University at Geddes Ave. $1.50 ("Brightest Stars"), $2 ("Earth Visitors"). Children under 5 not admitted to "Earth Visitors." 764–0478.*

Today's Brass Quintet: Kerrytown Concert House Croissant Concert. Enjoy a light mid-morning brunch and a concert of light classical fare by this local ensemble that includes some of the area's best free-lance brass musicians. This annual holiday season kickoff concert always sells out, so get your tickets early. Admission includes coffee, juice, and croissants from the Moveable Feast. *11 a.m., Kerrytown Concert House. $8. Reservations suggested. 769–2999.*

★ **"Springerle Cookies": Kitchen Port.** Local baker Jeff Renner, owner of The Best French Bread in Town, demonstrates the somewhat tricky technique for making these anise-flavored molded cookies. *11 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188.*

★ **"The Holiday Parade for Creative Toys and TV for Children": Campaign Against Violent Toys.** All invited to join this sidewalk parade through the downtown in support of nonviolent creative fun for kids. The Campaign Against Violent Toys was organized to oppose an accelerating rise in violent toys and TV programs marketed for children. Participants are invited to carry signs, wear costumes, play instruments, or just walk along with the group. *11 a.m.–noon. The parade begins at the corner of State and William and proceeds down State to Liberty to Main to William and back. Free. 764–2547 (weekdays).*

★ **Our Ladies' Madrigal Singers: State Street Area Merchants Holiday Entertainment.** See 1 Friday. Noon–5 p.m.

Cobblestone Farm Country Christmas: Cobblestone Farm Association. Also, December 3. Recreation of a 19th-century Christmas with trees decorated by Girl Scout Troop #579 from Allen School, Victorian Christmas decorations by Virginia Tobias, displays of antique toys by Betty Lyons, bobbin lace-making demonstration by Mary McPeak, and demonstrations of how to make plum pudding and wassail. Cookie decorating activities for kids. Entertainment today includes the Ypsilanti Madrigal Singers and dulcimer and guitar music by Sally Proehl and Company. Bake sale, gift shop. Also, tours of the restored 1844 Ticknor-Campbell farmhouse. *Noon–4 p.m., Cobblestone Farm, 2781 Packard (next to Buhr Park). $1.50 (children, $.75). 994–2928.*

★ **"The Art of Tapestry Weaving": Ann Arbor Art Association.** Also, December 9 & 16 (different topics). Craft demonstration by Catherine LaDu. Part of a series of demonstrations by local artists, in

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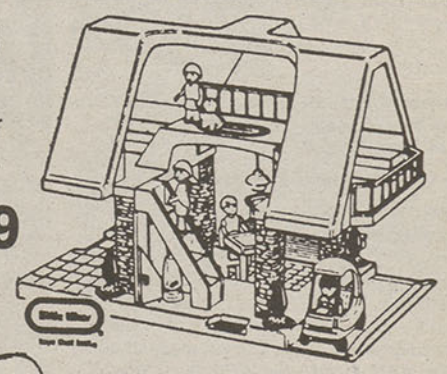
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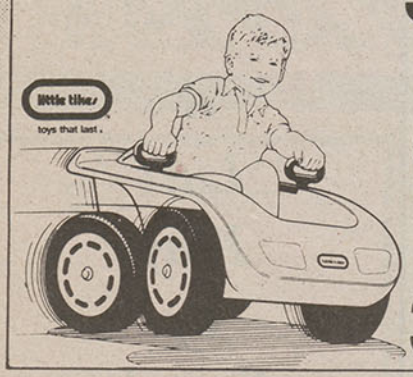
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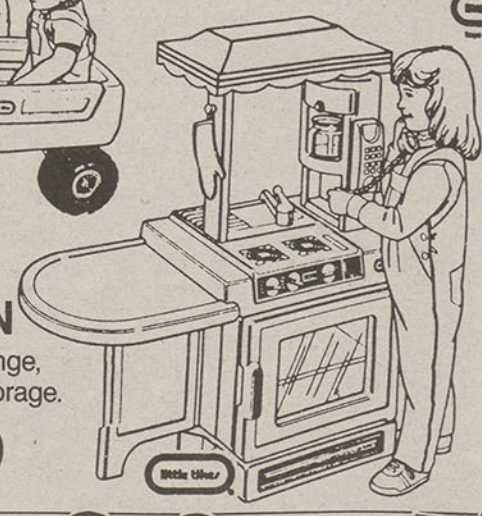


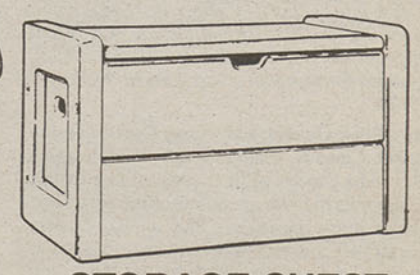
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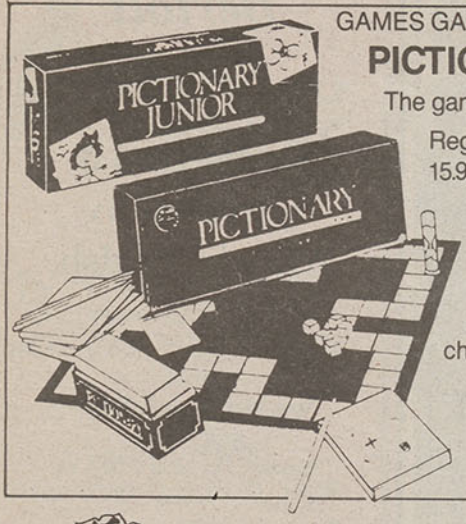
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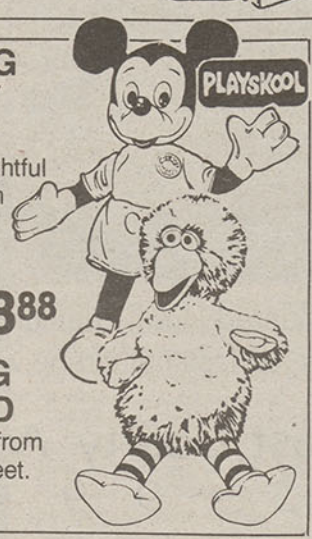
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Holiday Magic Workshops: Ann Arbor Art Association. Also, December 9 & 16. 3-hour crafts workshop for children ages 6–12, taught by professional artists who are members of the Art Association's art education faculty. Participants learn four different crafts, including watercolor painting, jewelry making, book making, and handkerchief painting. A chance for parents to do some downtown shopping while their kids make holiday gifts. *1–4 p.m., Ann Arbor Art Association, 117 W. Liberty. $14 (members, $12). Preregistration required. Early registration recommended; these workshops always fill up. 994–8004.*

"A Victorian Christmas": Kempf House Center for Local History. Also, December 3 and 9–10. All invited to visit the Kempf House, a restored Victorian home that was occupied for most of its history by the Kempfs, a family of musicians from Germany. The house is decorated for Christmas with floral arrangements by local florists. Volunteers dressed in period costumes are on hand to welcome visitors and talk about Ann Arbor's past. *1–4 p.m., Kempf House, 312 S. Division. $1 (children 12 and under, free). 996–3008.*

★**Christmas Open House: Waterloo Area Farm Museum.** Also, December 3. All invited to visit a pioneer homestead, decorated as it might have been for Christmas at the turn of the century. Guides in period costume are on hand to talk about the history of the buildings. The decorations include a Christmas tree hung with ornaments owned by the farm's original residents. Cooking and woodcarving demonstrations, and harp music by Vianna Bordeaux of Jackson. Cookies and cider served. *1–5 p.m., Waterloo Area Farm Museum, 9998 Waterloo-Munith Rd. (3 miles north of Waterloo Village). Free. 475–1426.*



Folklorist and storyteller Susan Danoff recounts tales from the Middle East at the U-M Museum of Art, Sat., Dec. 2.

★**Holiday Celebration: Crazy Wisdom Bookstore.** Celebration of the season and reception for the artists whose work goes on display this month (see Galleries). Flute music performed by local New Age composer Will Vukin. Palm readings. Cookies and cider served. *1–5 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. Free. 662–4902.*

Christmas Ballet: Ypsilanti Area Dancers/Ypsilanti Salvation Army. Also, December 3. An annual tradition for more than 20 years, this program features professional and amateur dancers in a program of classical ballet. This year's concert is highlighted by a pas de deux from "Giselle" performed by two guest dancers from the San Francisco Ballet, **Julia Adam** and **Anthony Randazzo**, son of YAD artistic director Marjory Randazzo and a former member of her troupe. Also, "Birdseyes," an original work by Pamela Rutledge, is performed by the Pamela Rutledge Repertory Dancers of Ann Arbor. The Ypsilanti Area Dancers also perform a pas de quatre to music of Cesare Pugni and the well-known "Les Patineurs" (The Skaters) ballet. Proceeds go to scholarships for young dancers and to Salvation Army charities. *1:30 p.m., Ypsilanti High School auditorium, 2095 Packard Rd., Ypsilanti. Tickets $7 (children 12 and under, $3) in advance at First Position Dancewear and at the door. For information, call 482–4700.*

★**Ann Arbor Symphony String Ensemble: Briarwood Holiday Music Series.** First in a series of half-hour concerts of seasonal music performed by various area professional and amateur ensembles, daily (except Mondays) through December 22 (times vary). *2 p.m., Briarwood Mall Grand Court. Free. 769–9610.*

★**"Folktales from the Middle East": U-M Museum of Art Community Education Series.** Princeton University folklorist Susan Danoff recounts traditional stories of wisdom, humor, and enchantment from Turkey, Iran, Iraq, Egypt, Israel, and other Middle Eastern lands. For children ages 7 and up. *2–2:45 p.m. and 3–3:45 p.m., U-M Museum of Art, 525 S. State at South University. Free, but a ticket is required. Tickets available at the Museum Shop. 747–0522.*

★**Weekly Meeting: Ann Arbor Go Club.** Every Saturday (2–7 p.m.) and Tuesday (7–11 p.m.). All invited to play the ancient Asian board game known as Go in Japan, Wei-ch'i in China, and Paduk in Korea. Beginners welcome. *2–7 p.m., Mason Hall, room 1412. (Mason Hall is on the north side of the Fishbowl, at the west side of the Diag.) Free. 668–6184.*

U-M Men's Basketball vs. Iowa State. *2 p.m., Crisler Arena. $10 (if available). 764–0247.*

★**"The Inner Side of Christmas": Theosophical Society of Ann Arbor.** Lecture by Oakland University philosophy professor Richard Brooks, a parapsychologist who is also a priest in the Liberal Catholic Church and a former president of the Theosophical Society in Detroit. *3 p.m., Ann Arbor "Y", 350 S. Fifth Ave. Free. 677–0937, 663–6796.*

★**"Sweet Collette" & "Down in the Basement": Basement Arts Theater.** See 1 Friday. 5 p.m.

Book Sale: St. Mary's Student Parish. Also, December 3. A wide range of Christian books offered for all ages. Authors include Thomas Merton, Henri Nouwen, and Rosemary Ruether. Also, Christmas storybooks for children. The sale takes place after services today and tomorrow. Proceeds to help expand the St. Mary's library collection. *6–7 p.m., St. Mary's Newman Center, 331 Thompson St. Free admission. 663–0557.*

"The Red Shoes": Pioneer Theater Guild. See 1 Friday. 7 p.m.

Ric Schrader: MainStreet Comedy Showcase. See 1 Friday. 7, 9, & 11 p.m.

★**Carillon Recital: University Musical Society.** U-M carilloneur Margo Halsted performs popular Christmas carols and selections by Handel and other composers. Precedes the UMS "Messiah" concert tonight (see below). *7 p.m., Burton Memorial Tower. Free. 764–2538.*

U-M Ice Hockey vs. Boston University. *7:30 p.m., Yost Ice Arena. $4 & $6. 764–0247.*

"Spiritsongs: The Return of the Amazon Toucan": Phil Rogers in Concert. This local artist performs original compositions influenced by Celtic folksong and various indigenous tribal traditions. Rogers's original material ranges from "From the Four Corners of the Earth, We Come Alive," a neo-Celtic song accompanied by a hand-held drum and synthesized reed and string sounds, to "Rainforest," which features a synthesized bird chorus, rhythm section, and pan flute solo. These works are accompanied by Ariel Weymouth-Payne and other members of Intersect Dance Theater. Also, synthesized harpsichord works by Bach and Couperin, songs from the Wolf Clan Teaching Lodge of the Seneca Nation, and original works for fiddle, zither, and synthesized voices. *7:30 p.m., Friends Meeting House, 1420 Hill St. $7 (children under 12 accompanied by an adult, free). 665–7911.*

Square and Contra Dance: Ann Arbor Council for Traditional Music and Dance/U-M Folklore Society. Live music by the Ann Arbor String Band, with caller Don Theyken and/or Erna-Lynne Bogue. All dances taught; beginners welcome. No partner necessary. Bring a pair of shoes with clean soles to dance in. *8 p.m., Michigan Union Anderson Room. $4. 994–8804.*

"St. Joe's Wishes Upon a Star": Catherine McAuley Health Center. A gala evening with live musical entertainment, dining, and dancing. The Michigan League Ballroom and four dining areas are decorated with gold and silver stars, angels, Santas, and Victorian holiday motifs. Featured local performers include harmonica virtuoso **Peter Madcat Ruth**, jazz singer **Suzanne Lane** and her trio, **Today's Brass Quintet**, and the **Swing Street Quartet**. Ballroom dancing to music by the **Michael Carney Orchestra**. Local jewelry designer **Matthew Hoffmann** hosts a silent auction of decorated artificial Christmas trees donated by area merchants. This is Catherine McAuley's 14th annual benefit, traditionally one of the largest and most successful



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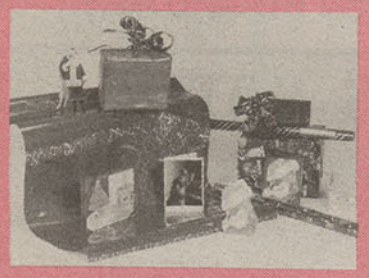
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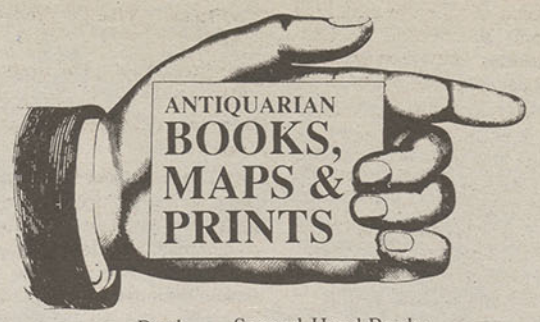


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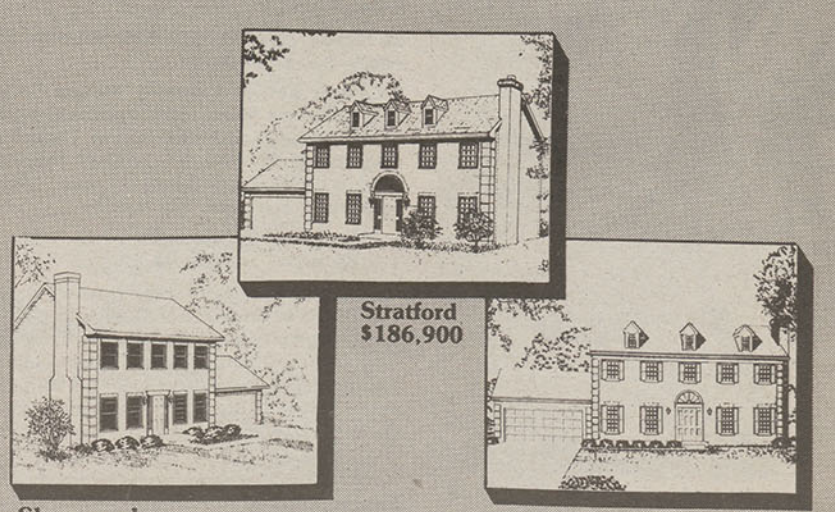
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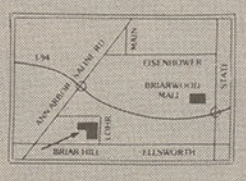
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Handel's "Messiah": University Musical Society. Also, December 3. A highlight of the Ann Arbor Christmas season since 1879, this year's performance is the last under the baton of Annie Award-winner **Donald Bryant,** who is stepping down after more than 20 years as director of the 250-voice **University Choral Union.** Members of the **Ann Arbor Symphony Orchestra** make up the orchestra. The performance boasts four soloists of international reputation. Soprano **Kathryn Bouleyn Day** is a dramatic opera singer who has performed Wagner roles with the Seattle Opera, as well as appearing in New York's Mostly Mozart Festival and many other prestigious festivals in the U.S. and abroad. Mezzo-soprano **Gail Dubinbaum** appears frequently with the Metropolitan Opera. Lyric tenor **Carroll Freeman** has appeared with many American opera companies and in concert here and abroad. Bass-baritone **Stephen Bryant,** Donald's son, has sung opera and oratorio throughout the U.S., appearing with Michigan Opera Theater, the Toledo Symphony, and Musica Sacra of New York City, among others. *8 p.m., Hill Auditorium. Tickets $3-$10 in advance at Burton Tower and (if available) at the door. To charge by phone, call 764-2538 or 763-TKTS.*



For almost 250 years, Handel's "Messiah" has meant Christmas to audiences around the world. This month, Donald Bryant conducts his last "Messiah" as director of the University Choral Union on Dec. 2 & 3, with the Ann Arbor Symphony Orchestra and four outstanding guest soloists. On Dec. 10, amateur singers and instrumentalists have a chance to perform the work themselves at St. Clare's Episcopal Church.

Don Cherry and Ed Blackwell: Eclipse Jazz. Duet performance by trumpeter Cherry and drummer Blackwell, two revered avant-garde jazz pioneers who first worked together in the mid 50s as members of Ornette Coleman's band. Since then the two have worked alone, together, and with a wide range of collaborators to explore jazz's ethnic roots and outer limits. Cherry in particular is known for his ventures into several forms of world music. Cherry and Blackwell have recorded one LP together, "El Corazon," a collection of spare, energetic Afro-Latin jazz, and Cherry's newest solo LP, "Art Deco," was praised by *Downbeat* reviewer Elaine Guregian as "a recording that definitely updates the innovations spearheaded by Ornette Coleman." Also, Cherry and Blackwell offer a free workshop at 3 p.m. this afternoon in the Michigan Union Kuenzel Room. *8 & 10 p.m., The Ark, 637½ S. Main. Tickets $12.50 (students, $10) in advance at Schoolkids', PJ's Used Records, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

"Godspell": Carpenter and Company. See 1 Friday. 8 p.m.

"The Big Show": U-M Comedy Company. See 1 Friday. 8 p.m.

5th Anniversary Fall Season: Ann Arbor Dance Works. See 1 Friday. 8 p.m.

"Present Laughter": U-M University Players. See 1 Friday. 8 p.m.

"Old Times": A Nother Production. See 1 Friday. 8 p.m.

"The Breadshop": The Brecht Company. See 1 Friday. 8 p.m.

Code Red: Heidelberg Restaurant. See 3 Friday. 8:30 p.m.

United Jewish Appeal Campaign Kickoff: Hillel. Live music by the high-powered local band **Map of the World** is the main attraction at this fund-raiser dance that kicks off the local United Jewish Appeal Campaign. All invited to come let off steam before finals. Drinks and refreshments. *9 p.m., Hillel, 1429 Hill St. Small admission charge. 769-0500.*

Kenny Neal: Rick's American Cafe. See 1 Friday. 9:30 p.m.

"Heart of a Dog": Performance Network. See 1 Friday. 11 p.m.

FILMS

AAFC. "Futuropolis" (Steve Segal and Phil Trumbo, 1984). Short and silly sci-fi spoof. Followed by six other fantasy shorts, mostly animated. MLB 4; 7, 8:45, & 10:15 p.m. **CG/FV. "La Femme Qui Pleure" (The Weeping Woman)** (Jacques Doillon, 1978). Family drama starring director Jacques Doillon and daughter Lola. French, subtitles. Lorch, 7, 8:40, & 10:20 p.m. **MED. "The Sure Thing"** (Rob Reiner, 1985). Collegiate romantic comedy. MLB 3; 7 & 9:15 p.m. **MTF. "White Christmas"** (Michael Curtiz, 1954). Bing Crosby, Danny Kaye. Mich., 4:30 & 6:45 p.m. **"A Taxing Woman's Return"** (Juzo Itami, 1988). Also, December 3. Sequel comedy about an intrepid female tax collector. Japanese, subtitles. Mich., 9 & 11:15 p.m.

3 Sunday

Parish Art Fair: St. Francis of Assisi Church. See 2 Saturday. 8:30 a.m.-1:45 p.m.

"Christmas in Saline": 3rd Annual Saline Historical Society Antique Show. Sale of antiques by more than 25 area dealers. This show specializes in items appropriate for holiday gifts. *9 a.m.-5 p.m., Union School, 200 N. Ann Arbor St. (one block north of uptown Saline). $2 donation. 429-7816.*

Book Sale: St. Mary's Student Parish. See 2 Saturday. 9 a.m.-1 p.m. and 6-7 p.m.

★ **"Living in Harmony: What I Have Discovered Living in the Woods": First Unitarian Church Adult Forum.** Talk by retired First Unitarian minister John Morris, a Thoreau enthusiast who spent several years living alone near Walden Pond in Massachusetts. *9:30 a.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 665-6158.*

Christmas Tree Sale: Ann Arbor Jaycees. Daily through December 23. Christmas trees in all sizes and species. Also, bags for tree disposal. Proceeds benefit various Jaycees community projects. *10 a.m.-9 p.m., Fox Tent and Awning parking lot (across from South Main Market). 971-5112.*

★ **"Stories from the Maritime Journals of Captain Edward Baker, 1848-1861": Ann Arbor Unitarian Fellowship.** Talk by EMU English professor emeritus Helen Hill. *10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 994-5688.*

★ **"Tamarack Winter Nature Walk": Washtenaw County Parks & Recreation Commission.** The entertaining and informative WCPARC naturalist Matt Heumann leads a walk through a frozen swamp populated by tamarack trees, the only member of the pine family to lose its needles in the fall. The tamarack has a profound effect on both plant and animal life wherever it grows. Now that the ground is hard enough to walk on, visitors can examine the unique environment created by this sturdy deciduous conifer. *10 a.m., Park Lyndon North, North Territorial Rd. (1 mi. east of M-52), Lyndon Twp. Free. 971-6337.*

Winter Sale: Ann Arbor Potters Guild. See 2 Saturday. 10 a.m.-3 p.m.

★ **Handspinner's Holiday Fair: Spinner's Flock.** Sale of handmade and one-of-a-kind woven, stitched, and knitted items, including sweaters, mittens, gloves, baby clothes, vests, wall hangings, rugs, quilts, mattress pads, and pillows. Also, miniatures, novelties, and handmade ornaments, including Santas, angels, and fleecy sheep. Demonstrations of spinning and related handcrafts. *10 a.m.-4 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free admission. 475-7840.*

16th Ann Arbor Camera Show & Sale: Photorama USA. Amateur and professional photography en-



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December 13-16, 1989 — at 8:00 p.m.

Saturday Matinee — at 2:00 p.m.

Lydia Mendelssohn Theatre

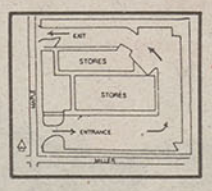
For Ticket Information, Call 662-7282 or 763-TKTS

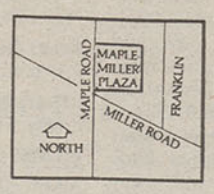
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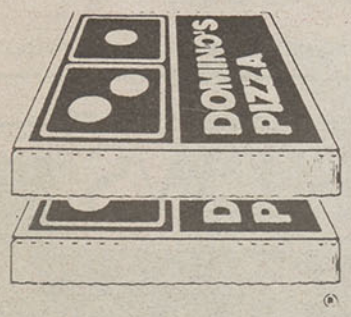
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thusiasts from around the Midwest gather to swap and sell camera equipment, photographs, books, and other items. About 40 dealers display antique, new, and used photographic equipment. Many of the dealers are prepared to buy, sell, or trade items. *10 a.m.–5p.m., Holiday Inn West, 2900 Jackson Rd. (off I-94 exit 172). $3. 1–884–2243.*

★**"Chocolate, Bubbly, Jewels & Art": Artful Exchange Gallery.** A chocolate and champagne reception for local jewelry artist Vicki Schwager, whose winter collection is on display this month (see Galleries). *11 a.m.–5 p.m., Artful Exchange Gallery, 215 E. Washington. Free. 761–2287.*

★**Annual Hanukkah Bazaar: Beth Israel Sisterhood.** Menorahs, candles, dreidel tops, wrapping paper, books, cards, candy, and more. Also, activities for children. *11:30 a.m.–3 p.m., Beth Israel Synagogue, 2000 Washtenaw Ave. at Austin. Free admission. 665–9897.*

★**Our Ladies' Madrigal Singers: State Street Area Merchants Holiday Entertainment.** See 1 Friday. Noon–3 p.m.

Cobblestone Farm Country Christmas: Cobblestone Farm Association. See 2 Saturday. Today's entertainment: Christmas music by the Boychoir of Ann Arbor and a Slauson Middle School ensemble. Noon–4 p.m.



Veteran folk singer Ronnie Gilbert, formerly of the Weavers, gives a solo concert at The Ark, Sun., Dec. 3.

"A Victorian Christmas": Kempf House. See 2 Saturday. 1–4 p.m.

★**Christmas Open House: Waterloo Area Farm Museum.** See 2 Saturday. 1–5 p.m.

★**"Afternoon Ride": Ann Arbor Bicycle Touring Society.** Every Sunday. Moderate-paced 20-mile ride. Participants choose their own destination. *1 p.m. Meet at Wheeler Park, Depot St. at N. Fourth Ave. Free. 668–8757, 994–3001, 994–0044.*

Orienteering Meet: Southeastern Michigan Orienteering Club. All are invited to try their hand at orienteering, or "adventure running." Armed with a detailed map and compass, participants use their map-reading skills to find several checkpoints. The first person to reach all the checkpoints and make it back to the beginning wins. Meets always include courses of various lengths and difficulty to accommodate all skill levels. (Beginning instruction is available at all SMOC meets.) There is a 3-hour time limit for all courses. Today's meet followed by a potluck dinner. *1 p.m., Bird Hills Recreation Area (off Down-Up Circle from Newport north of M-14). $2-$3 for maps. 761–1693.*

Big Winter Book Sale: Friends of the Ann Arbor Public Library. See 2 Saturday. 1–4:30 p.m.

★**Senior Sunday Fun Bunch: Ann Arbor Recreation Department Senior Adult Program.** Every Sunday. All seniors ages 55 and older are invited to a potluck (1:30–2 p.m.) followed by socializing. Activities include bridge and euchre. Participants are welcome to bring their own games. Bring a dish to pass and your own table service. Newcomers welcome. *1:30–4:30 p.m., Burns Park Senior Center, 1320 Baldwin. Free. 769–5911.*

Christmas Ballet: Ypsilanti Area Dancers/Ypsilanti Salvation Army. See 2 Saturday. 1:30 & 4 p.m.

U-M Women's Basketball vs. University of Akron. *2 p.m., Crisler Arena. $1. 764–0247.*

★**Ann Arbor Symphony Clarinet Ensemble: Briarwood Holiday Music Series.** See 2 Saturday. 2 p.m.

★**Introductory Session: The Transcendental Meditation Program.** Also, December 6. Introduction to this simple, natural technique for promoting mental and physical well-being, relieving stress, and providing deep rest. *2 p.m., TM Center, 205 N. First at Ann. Free. 996–TMTM.*

★**"Winter Survival": Matthaei Botanical Gardens Monthly Trail Walk.** All invited to join garden docents on this 90-minute trail walk examining the ways in which plants and insects adapt to survive the winter. Dress for the weather; sturdy waterproof footwear recommended. *2 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 998–7061.*

★**"Middle Eastern Ceramics": U-M Museum of Art Sunday Tour.** Also, December 10. Docent-led tour of of this UMMA exhibit (see Galleries). *2–3 p.m., U-M Museum of Art, 525 S. State St. Free. 764–0395.*

5th Anniversary Fall Season: Ann Arbor Dance Works. See 1 Friday. 2 p.m.

Handel's "Messiah": University Musical Society. See 2 Saturday. 2 p.m.

"Present Laughter": U-M University Players. See 2 Friday. 2 p.m.

"The Breadshop": The Brecht Company. See 1 Friday. 2 p.m.

"Earth Visitors": U-M Exhibit Museum Planetarium. See 2 Saturday. 2, 3, & 4 p.m.

★**Bi-Weekly Run: Ann Arbor Hash House Harriers.** Also, December 17. A local chapter of an unorthodox international running club for people who like to have fun running. Each runner's primary task is to stay on a trail, laid out by a club member, that has been deliberately designed to trick them into losing their way. The usual result is to make the fastest (lead) runners run the longest distance, so that runners of varying abilities complete the course in nearly the same time. Each run is followed by a trip to a nearby restaurant for food and drink. *3 p.m., location to be announced. Free. For location and information, call Anne Kirschke at 761–9457.*

★**Advent Sunday Festival: Zion Lutheran Church.** Choir directors Don Williams and Carol Muehlig lead the church choir and congregation in a festival of carols and Christmas anthems, with readings of poetry by Donne, Milton, and others. Includes music for organ, harp, and handbell choir. After the service, the congregation will recess to the church social hall for candlelight caroling followed by dessert. *3 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 994–4455.*

Alternative Holiday Fair: Interfaith Council for Peace & Justice/First Baptist Church. An event intended to emphasize less consumptive ways of gift-giving. Visitors can make donations to various local agencies or purchase items for the needy. Examples include giving money to the Heifer Project, for a calf or other animal to feed poor families in Latin America. Also, a wide variety of handmade gifts for sale through Sales Exchange Refugee Rehabilitation Volunteers (SERRV), which brings arts and crafts made by Third-World refugees to the United States. Participating agencies include SERRV, the Latin American Solidarity Committee, Ann Arbor Hunger Coalition, Nicaraguan Medical Aid, the Campaign Against Violent Toys, the Father Pat Jackson House, and the Ecology Center. *3–5 p.m., First Baptist Church, 512 E. Huron. Free admission. 663–1870.*

★**"The Annual Theme Show: Insider/Outsider": Clare Spitler Works of Art.** Opening reception for this exhibit (see Galleries). *3–5 p.m., Clare Spitler Works of Art, 2007 Pauline Ct. Free. 662–8914.*

★**Marimba Recital: U-M School of Music.** Performance by marimbist Michael Burritt, a U-M visiting faculty member from Kent State University. *4 p.m., U-M School of Music Bldg. Recital Hall, Baits Dr. (off Broadway), North Campus. Free. 763–4726.*

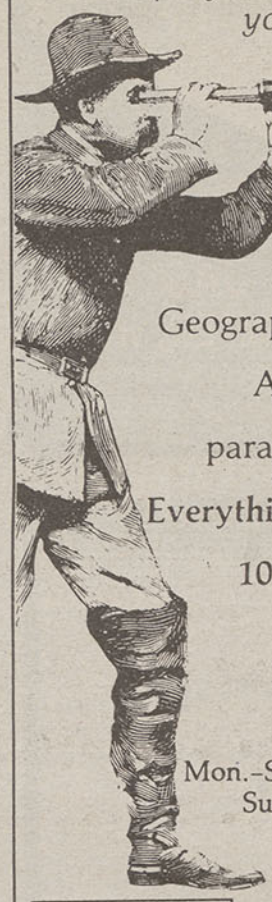
★**U-M Residential College Chamber Players and Madrigal Singers.** Maria Kardas Barna directs the chamber orchestra and assorted small ensembles in a program of works **"From Telemann to Scott Joplin."** *5 p.m., U-M Residential College Auditorium, East Quad, 701 East University. Free. 763–0176.*

★**Morris Dancing: Ann Arbor Morris & Sword Dancers.** Also, December 10 & 17. All invited to learn this traditional form of English ceremonial dance dating back to medieval times. No experience necessary. Wear comfortable soft-soled shoes. Members perform in costume on May Day, at the summer Medieval Festival, and on other occasions throughout the year. *5–7:30 p.m., Dance Gallery Studio, 111 Third St. at W. Huron. Free. For information, call Greg Meisner at 747–8138 or Allen Dodson at 451–0489.*

★**1989 Beyond War Award: Beyond War/U-M Program in Conflict Management Alternatives.** All

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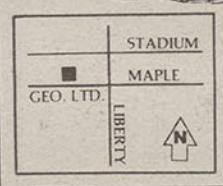
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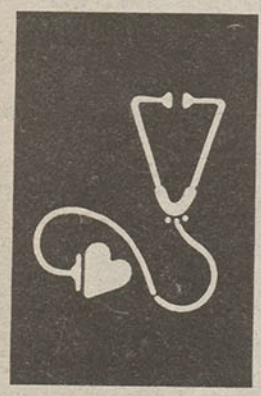
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The Cholesterol Controversy: Getting to the heart of the matter.



During the last two decades, the link between high blood cholesterol and heart disease has received intense public scrutiny. But how does this research relate to you, your family, your diet, and your lifestyle?

At our next Health Night Out, The University of Michigan Medical Center will present: *"Cholesterol: What's Hot and What's Not."* The program will be conducted by Carl Orringer, M.D., director of the U-M MedSport preventive cardiology program at Domino's Farms.

Cholesterol-related issues to be discussed will include: How accurate are today's cholesterol screening tests? How effective are exercise and diet in lowering cholesterol? How effective are non-prescription drugs? When should cholesterol-lowering medication be prescribed and what are the risks? And how should treatment be adjusted for women, children, and the elderly?

Dr. Orringer also will discuss MedSport's innovative nutritional programs, including our popular *Grocery Shopping Guide* to foods low in saturated fat, sodium and sugar, and the new *High Fit, Low Fat Cookbook.* These books make wonderful holiday gifts and will be available for sale.

Plan now to join us December 12th. Find out how you can raise your understanding about cholesterol, and lower your risk.

"Cholesterol: What's Hot and What's Not"
Tuesday, December 12th
7:30 to 9:30 p.m.
Kellogg Eye Center Auditorium
Ample free parking
Refreshments will be served
FREE — No reservations necessary

University of Michigan Medical Center

health night out

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September — Arthritis
October — Allergies & Asthma
December — Heart Disease

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how to beat alcohol and drugs





A **free** lecture series sponsored by the Chemical Dependency Program. All lectures are from **7 to 8 p.m.** in St. Joseph Mercy Hospital's Education Center. **Pre-registration is not required.**

Tuesday, December 12

SPIRITUAL RECOVERY:
Getting Well and Staying Healthy

Sr. Monica Brown
Spiritual Counselor
Catherine McAuley Health Center
Chemical Dependency Program

This discussion focuses on key questions regarding spirituality and recovery: What does it mean to be "Spiritually healthy?" What are some of the "Spiritual hungers?" How do we nurture ourselves spiritually? A question and answer period will follow the discussion.

Please call **572-4300** for more information.

This lecture series is aimed at informing the communities served by Catherine McAuley Health Center's Chemical Dependency Program. The Chemical Dependency Program provides a complete range of services including inpatient and outpatient treatment for adults and adolescents.

Catherine McAuley Health Center

Chemical Dependency Program
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Sponsored by the Religious Sisters of Mercy founded in1831 by Catherine McAuley

Invited to view this live satellite TV broadcast of "Building a Common Future," the ceremony honoring this year's Beyond War Award winners, the Carter Center (a nonprofit institution founded by former president Jimmy Carter and his wife Rosalynn), Koinonia Southern Africa (an interracial fellowship in South Africa), and Neve Shalom/Wahat al-Salam (a cooperative village in Israel where Jews and Palestinians live together). Followed by a ceremony recognizing three local programs, the Ann Arbor Public Schools Conflict Resolution Curriculum, the local high schools' S.E.E.D. (Students Educating Each Other About Discrimination), and the Bridge Project, a program fostering understanding between international women and women in small Michigan communities. It is co-sponsored by Church Women United and the U-M Ecumenical Campus Center. *5:45–7:30 p.m., Modern Languages Bldg., room 2011, 812 E. Washington. Free. 995–2951.*

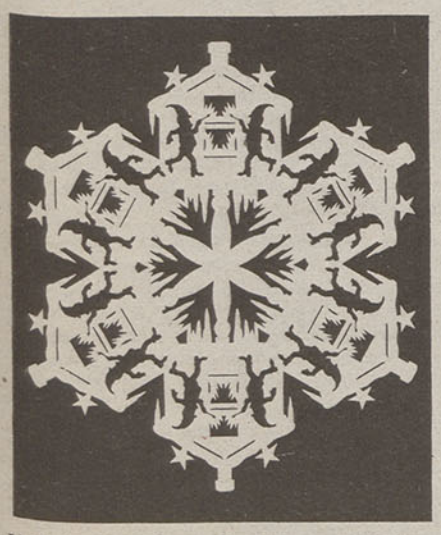
★ **Bi-Weekly Meeting: Huron Valley Greens.** Also, December 17. The Greens are a political organization that works on integrating the issues of ecologically sound living, grass-roots democracy, social equality, and justice. Discussion topics include homelessness, land use policy, and social justice. Also, a potluck; bring a dish to pass. All invited. *6 p.m., Guild House, 802 Monroe. Free. 663–0003.*

"Old Times": A Nother Production. See 1 Friday. 6:30 p.m.

★ **David Updegraff and Anita Pontremoli: The Violexchange.** Concert by violinist Updegraff and pianist Pontremoli, both faculty members at the Cleveland Institute of Music. Program: Beethoven's Sonata in A Minor, Schnittke's Sonata No. 1, excerpts from Prokofiev's "Cinderella," Webern's Four Pieces for violin and piano, and Debussy's Sonata for violin and piano. *The Violexchange* is a local publication devoted to string music. *7 p.m., Kerrytown Concert House, 415 N. Fourth Ave. Free. 930–6297.*

★ **Madcat's Blues Harmonica Seminar: Schoolkids' Records.** Ann Arbor's world-class harmonica virtuoso, Peter Madcat Ruth, surveys blues hamonica styles from Deford Bailey in the 1920s to the present. Madcat's presentation is illustrated with recorded and live examples. *8 p.m., Schoolkids', 523 E. Liberty. Free. 994–8031.*

Ronnie Gilbert: The Ark. Gilbert was an original member of the Weavers, the legendary quartet that pioneered the popularization of folk music in the early postwar years before they were blacklisted during the McCarthy-era hysteria. In recent years, Gilbert has performed with the all-star quartet HARP (Holly Near, Arlo Guthrie, herself, and fellow Weaver Pete Seeger), and she has appeared in town with both Sy Kahn and Near. She is known for her powerful, beautiful voice and her warmly personable stage presence, and her repertoire includes folk, pop, and songs of social struggle. *8 p.m., The Ark, 637 1/2 S. Main. Tickets $12.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763–TKTS.*



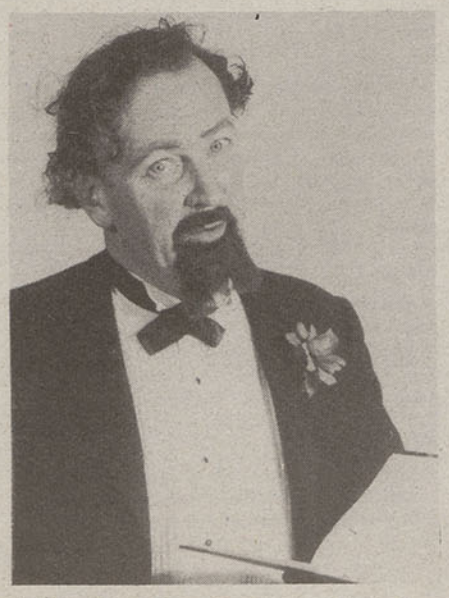
U-M physician Thomas Clark demonstrates the art of making intricate snowflakes with paper and scissors, Tues, Dec. 5.

Israeli Dancing: Jewish Community Center. Every Sunday. All invited to do Israeli folk dances, led by Sara Berkovitch. Beginners welcome. *8:30–10 p.m., Jewish Community Center, 2935 Birch Hollow Dr. (off Stone School Rd. south of Packard). $1.50. 971–0990.*

"Heart of a Dog": Performance Network. See 1 Friday. 9 p.m.

FILMS

FV. "Le Plaisir" (Max Ophuls, 1952). Three beautifully filmed stories of Guy de Maupassant. See Flicks. French, subtitles. Preceded by the Bugs Bunny cartoon short **"Rabbit Seasoning"** (Chuck Jones, 1955). FREE. Lorch, 7 p.m. **HILL. "Scarecrow"** (Rolan Bykov, 1982). Poignant story about children's cruelty to a classmate. Russian, subtitles. Hillel, 7 p.m. **MTF. "Mary Poppins"** (Robert Stevenson, 1964). Disney's delightful musical about a magical British nanny. Julie Andrews, Dick Van Dyke. Mich., 1:30, 4, & 6 p.m. **"A Taxing Woman's Return"** (Juzo Itami, 1988). Sequel comedy about an intrepid female tax collector. Mich., 9 p.m.



U-M English professor Bert Hornback dons his immensely popular Charles Dickens persona for his annual readings of "A Christmas Carol," Dec. 8 & 9.

4 Monday

★ **Weekly Rehearsal: Women's Chamber Chorus.** Also, December 11 & 18. All invited to join this independent group of local women to sing a variety of music, from Bach to Hungarian folk songs and Disney tunes. No special training necessary. The chorus presents a Christmas concert on December 10 (see listing). *10–11:15 a.m., Reorganized Church of Jesus Christ of Latter Day Saints, 520 W. Jefferson at Fourth St. Free to first-time visitors ($50 annual membership dues). 663–8748, 665–8287.*

Big Winter Book Sale: Friends of the Ann Arbor Public Library. See 2 Saturday. 10 a.m.–7 p.m.

★ **Bridge Lessons: Jewish Community Center.** Every Monday. JCC members offer bridge lessons to players of all levels. *12:30–2:30 p.m., Jewish Community Center, 2935 Birch Hollow Dr. (off Stone School Rd. south of Packard). Free. 971–0990.*

Fall Fund-Raiser: Washtenaw Council for the Arts. A chance to raise money for the WCA, enjoy a good meal at the Real Seafood, and, best of all, watch one of several volunteer local celebrities try to serve you. The celebrities—or perhaps we should just say amateur waitpeople—include singer-actresses Connie Barron and Judy Dow Alexander, Kerrytown Concert House owner Deanna Relyea, University Musical Society director Ken Fischer, WCA executive director Ron Miller, Cassini Ensemble violist John Madison, painter Nancy Berg, Ann Arbor Observer publisher Patricia Garcia, local running guru and T-shirt mogul Elmo Morales, former WCA president Dan Tennow, attorneys Tom Blaske and Ed Stein, accountant John Fritz, Comerica banker Dick Dorner, Susan Dickinson of Johnson, Johnson, and Roy, Spear & Associates realty agent Beverly Sikovski, Charles Reinhart realty agents Michele Derer, Jackie Wright, and David Lutton, and others. All tips and a portion of each dinner check are donated to the WCA. *6 & 8 p.m. seatings, Real Seafood Company, 341 S. Main. Price varies. To reserve a table, call 996–2777 or 769–5960.*

Annual Auction: First United Methodist Cooperative Nursery School. Auction of items donated by families of the nursery school children, conducted by professional auctioneers Braun and Helmer. In the past, items have included handcrafted toys, Christmas trees, ornaments, handmade sweaters, mittens, quilts, and more. Free refreshments. *6:30 p.m., First United Methodist Church social hall, 120 S. State at Huron. Free admission. 662–0290.*



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A good night's sleep isn't an impossible dream.

After a full day of activities, sleep is vital. But many people of all ages suffer from sleep disorders which deny them a good night's sleep.

In some cases, sleep disorders can be signs of more serious medical problems. Sleep apnea, a serious sleep disorder, can even cause life threatening oxygen loss and heart irregularities.

If you often have difficulty falling asleep, staying asleep, or staying awake, you are probably suffering from a sleep disorder.

The two most common symptoms of sleep disorders:
Daytime sleepiness
Heavy snoring
Other symptoms of sleep disorders include:
Morning headaches



Excessive use of sleeping pills
Breathing irregularities during sleep
Leg movements during sleep
Personality changes
Irritability

If you are struggling with any type of sleep disorder, contact Chelsea Sleep Disorders Program at (313) 475-3963 for more information or to schedule an evaluation.

Chelsea Sleep Disorders Program
Chelsea Community Hospital
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Chelsea, Michigan 48118-1399

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Through the Perspective of Maharishi Ayurveda
presented by
Bija Bennett, M.A.



8 p.m.
Wednesday
December 13

Studio A
U-M Dance Bldg.,
1310 N. University Court
(behind the CCRB).

A lively presentation based on the principles of an ancient system of medicine—Maharishi Ayurveda—given by trained dancer and yoga therapist Bija Bennett, exploring the relationship between consciousness, movement and breath.

For information call 996-8686.

★ **Washtenaw Walkers' Club: Washtenaw County Parks and Recreation Commission.** Every Monday and Wednesday (6:45-7:45 p.m.) and Tuesday and Thursday (9-10 a.m.). Brief warm-up followed by a 3- to 4-mile walk around the perimeter of the mall, led by a WCPARC recreation specialist. Held indoors until warm weather returns. Enjoyable exercise and a social occasion for walkers of all ages, mostly adults and seniors, who like to chat and mingle. *6:45 p.m. Meet at Briarwood Mall Grand Court. Free. 971-6337.*

★ **Weekly Meeting: Society for Creative Anachronism.** Every Monday. Each week features a workshop on re-creating a different aspect of medieval culture, including heraldry, costuming, embroidery, and other crafts. All invited. Followed by a short business meeting. *7 p.m., Greene Hall, room 52, East Quad, 701 East University. Free. 996-4290.*

★ **Evening Voyages: Ann Arbor Public Library.** Also, December 18. Part of a series of biweekly storytelling programs for listeners 1st grade through adult. Stories in this popular series are told rather than read, and music is an integral part of each program. Tonight's topic: **"Peace and Cooperation."** *7:30-8:15 p.m., Ann Arbor Public Library, 343 S Fifth Ave. at William. Free. 994-2353.*

★ **Ann Arbor Recorder Society.** All beginning and advanced players of the recorder and other early instruments invited. Music and music stands provided. *7:45-9:45 p.m., Forsythe Middle School band room, 1655 Newport Rd. at Sunset. Free for first-time visitors ($25 annual dues for those who join). 994-3246, 665-5758, 769-7083.*

★ **"The Original Heavy Metal Music: The Burton Tower Bells and Carillons Around the World": U-M Women's Research Club.** Talk by U-M carillonneur Margo Halsted. Preceded at 7:30 p.m. by refreshments. All invited. *7:45 p.m., Burton Tower, room 706. Free. 663-8768.*

★ **"Romeo and Juliet" Auditions: The Brecht Company.** Also, December 5. All actors and actresses are invited to try out for roles in a Brecht Company production of Shakespeare's romantic tragedy that opens in March. *8 p.m., U-M Residential College Anderson Hall, room 3, East Quad, 701 East University. Free. 747-4354.*

★ **Composers Forum: U-M School of Music.** A concert of new music by U-M graduate and undergraduate composition students. *8 p.m., U-M School of Music Bldg., Recital Hall, Baits Dr. (off Broadway), North Campus. Free. 763-4726.*

Daniel Lanois: Prism Productions/Schoolkids' Records. Ann Arbor debut of the Canadian singer-songwriter who made his name as the producer of critically acclaimed records by Robbie Robertson, U2, the Neville Brothers, and Bob Dylan. His recently released debut solo LP, "Acadie," features a low-key, beguiling brand of atmospheric, folksy roots-rock songs that has made it a favorite with the folks at Schoolkids', who like it so much, in fact, they've decided to co-produce tonight's show. *8 p.m., The Ark, 637 ½ S. Main. Ticket price and availability to be announced. 994-8031.*

★ **Writers' Series: Guild House.** Readings by John Reinhard and Donny Rendleman. *8:30 p.m., Guild House, 802 Monroe. Free. 662-5189.*

FILMS

No films.

5 Tuesday

★ **Drop-in Storytimes: Ann Arbor Public Library.** Also, December 6, 8, & 12-15 (different branch locations). Stories, songs, and finger plays for preschoolers ages 3 and up. An adult must be present in the library but need not attend. *9:30-10 a.m., Ann Arbor Public Library West Branch (Westgate shopping center). Free. 994-2345.*

★ **Coffee Break and Children's Story Hour: Ann Arbor Area Neighborhood Bible Studies.** Every Tuesday. All invited to join this weekly interfaith Bible discussion over coffee. No previous Bible study required. Also, a storytelling program for children ages 3-5, and nursery care provided for children 2 and under. *10-11:30 a.m., Christian Reformed Church, 1717 Broadway. Free. 665-9318, 663-6920.*

★ **Black Women in Transition Research Lunch Forum: U-M Center for the Education of Women.** All invited to hear black women grad students present their research in progress and discuss initiating and completing research at the U-M. *Noon-1:30 p.m., Center for the Education of Women, 350 S. Thayer. Free. 998-7080.*

★ **"Report from Tibet": International Forum Speaker Series (U-M International Center/ Ecumenical Campus Center).** Talk by former Crazy Wisdom Bookstore owner Aura Glaser, who lived in Tibet for several years. *Noon, U-M International Center, 603 E. Madison. Free. 662-5529.*

★ **Paper-Cutting Demonstration: U-M Hospital Gifts of Art.** U-M Health Services physician Tom Clark presents a workshop on how to make intricate paper snowflakes. Bring your own scissors. *2 p.m., U-M Taubman Center lobby, E. Medical Center Drive (behind the main hospital). Free. 936-ARTS.*

★ **Rosellen Brown: U-M English Department Visiting Writers Series.** A fiction reading by this much acclaimed and widely anthologized poet, short-story writer, and novelist. Her novel *Civil Wars,* published in 1984, tells the story of an integrated neighborhood in Jackson, Missouri. Author Anne Tyler called it "an extraordinary book—skillful, compassionate, and consistently absorbing." *4 p.m., Rackham Amphitheater. Free. 764-6296.*

★ **"New Paintings": Kerrytown Concert House.** Opening reception for local artist Michael Edson, whose work is on display this month (see Galleries). *5-7 p.m., Kerrytown Concert House, 415 N. Fourth Ave. Free. 769-2999.*

★ **The Bach School Humbugs: Briarwood Holiday Music Series.** See 2 Saturday. 7 p.m.

★ **Weekly Rehearsal: Ann Arbor Sweet Adelines.** Every Tuesday. All women invited to drop in and listen to or participate in the weekly rehearsals of this award-winning local barbershop harmony chorus. *7:30-10:30 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free ($15 monthly dues for those who join). 994-4463.*

★ **Monthly Meeting: U-M Science Research Club.** U-M atmospheric and oceanic science professor Andrew Nagy discusses **"Russian and U.S. Space Collaboration,"** and U-M dental school research fellow Reza Nassiri discusses **"Development of Antiviral Drugs for Treatment of an AIDS-Associated Virus."** Prospective new members welcome. *7:30-10 p.m., Chrysler Auditorium, 2121 Bonisteel Blvd., North Campus. Free. 763-3391.*

★ **"Awakening the Mind of Enlightenment": Jewel Heart.** Also, December 12 (different topics). Part of a series of informal talks by **Gelek Rinpoche,** a world-renowned Tibetan lama currently living in Ann Arbor. *7:30 p.m., Friends Meeting House, 1420 Hill St. Free, but donations are accepted. 994-3387.*

★ **Bi-Weekly Meeting: Ann Arbor Camera Club.** Tonight's topic and speaker to be announced. Also, club members and visitors are invited to show and discuss their recent prints and slides. Refreshments. All invited. *7:30 p.m., Forsythe Middle School, room 310, 1655 Newport Rd. Free ($7.50 annual dues for those who join). 663-3763, 665-6597.*

English Country Dancing: Ann Arbor Council for Traditional Music and Dance. Also, December 19. Don Theyken and Erna-Lynne Bogue teach historical and traditional dances from England, with live music by David West and special guests to be announced. All dances taught; new dancers welcome. No partner necessary. Wear comfortable shoes and casual attire. *7:30-10 p.m., Chapel Hill Clubhouse, 3350 Green Rd. (north of Plymouth Rd.). Small donation. 663-0744, 994-8804.*

★ **"The Christmas Festival in the Changing Course of Time": Rudolf Steiner Institute.** U-M physics professor emeritus **Ernst Katz** reads this lecture by Rudolf Steiner. Part of a series of weekly lectures on general topics considered from the viewpoint of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary. *8-10 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-6398.*

★ **Weekly Meeting: Time and Relative Dimensions in Ann Arbor.** Every Tuesday. All invited to watch and discuss videos of "Doctor Who," a syndicated British sci-fi TV program shown locally on Channel 56 in Detroit. On alternate weeks, the group presents and discusses episodes from other popular British TV shows, including "Blake's 7," "Yes, Minister," "The Prisoner," "The Avengers," "Fawlty Towers," and "Dangermouse." The club publishes an annual fanzine, *The Console Room,* and hosts special events one or two Saturdays each semester. *8 p.m., Mason Hall, room 2439, 419 S. State (behind Angell Hall). Doors open at 7:30 p.m. Free. 764-2901, 662-3508.*

★ **"Romeo and Juliet" Auditions: The Brecht Company.** See 4 Monday. 8 p.m.

John Sinclair: Ann Arbor Poetry Slam #17. Poetry reading by *City Arts Quarterly* editor and WDET DJ John Sinclair, the longtime Detroit music impresario who first gained fame in the 60s as the "minister of information" of the Ann Arbor-based White Panther Party. His poems are shaped by jazz, blues, and rock 'n' roll rhythms and idioms, and his approach is strongly influenced by former Fugs leader Ed Sanders's theories of "investigative poetry." Tonight he reads poems from his latest book, *Selected Poems: We Just Change the Beat.* It is

highlighted by selections from two works-in-progress, *Fattening Frogs for Snakes (Delta Blues Suite)*, a series of blues-based poems inspired by the life and work of the great Mississippi Delta blues artists, and *Thelonius: A Book of Monk*, a sequence of poems celebrating the artistry and wisdom of jazz great Thelonius Monk. Sinclair's reading is accompanied by his Blues Scholars, a jazz-based musical ensemble with a varying membership. Tonight's lineup is to be announced.

Sinclair's reading is preceded by open mike readings, which usually draw an engaging variety of accomplished poets and entertaining monologuists in verse. The opening events also include a "poetry slam," in which poets read one of their works in each round of a tournament-style competition for a $10 prize and the heady adrenaline rush that accompanies victory. *8–11 p.m., upstairs at the Old Heidelberg Restaurant, 215 N. Main. $3. For information, call Vince Kueter at 1–926–5291 (weekdays) or 1–399–5223 (eves.).*

★ **Early Music Ensemble: U-M School of Music.** Edward Parmentier directs this U-M music student ensemble in choral and instrumental works of the Renaissance and Baroque periods. Program includes three motets by the 15th-century composer Guillaume Dufay: "Ave Regina Caelorum," "Nuper Rosarum Flores," and "Missa Ave Regina Caelorum." Also, Baroque works performed on original string instruments by Fontana and Rosenmuller. *8 p.m., U-M School of Music Bldg., Blanche Anderson Moore Organ Recital Hall, Baits Dr. (off Broadway), North Campus. Free. 763–4726.*

★ **Contemporary Directions Ensemble: U-M School of Music.** Richard Rosenberg directs this U-M music student ensemble in a program of contemporary instrumental works. *8 p.m., Rackham Auditorium. Free. 763–4726.*

★ **Concert of the Month: Michigan Union Arts Programs.** Harpist Lydia Cleaver is joined by several fellow U-M music students for a program highlighted by Britten's popular "A Ceremony of Carols." Vocalists are Alicia Hunter, A. Louise Toppin, Kyra Gaunt, Leonora Wesley Wright, and Sylvia Pitman. Also, Salzedo's Variations for Harp and Mozart's Concerto for Harp and Flute, with flutist Jessica Peek and pianist Charlyn Green. *8:30 p.m., Michigan Union Pendleton Room. Free. 764–6498.*

Ann Arbor Singles Ballroom Dancers. Every Tuesday. Ballroom dancing to live music by Detroit-area bands. All singles ages 25 and older are welcome. Refreshments. Preceded at 7:15 p.m. by a dance class. *8:30–11:30 p.m., Grotto Club of Ann Arbor, 2070 W. Stadium. $3.75. 971–4480.*

Showcase Night: MainStreet Comedy Showcase. Every Tuesday. A workout night for Detroit-area professional comedians, and a chance for selected amateurs aspiring to become professionals to show what they can do. Ten performers each night. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $3 (students, $1.50). 996–9080.*

★ **Speed Workout: Ann Arbor Track Club.** Every Tuesday. Athletes of all ages and abilities welcome. Now in their 16th year, the Track Club's workouts are a popular means for runners to train and be timed at various distances. *9 p.m., U-M Track & Tennis Bldg., Hoover at S. State. Free. 663–9740.*

Will and the Bushmen: The Blind Pig. This Mobile, Alabama, quartet plays an exuberant, joyful brand of soul-accented pop-rock that recalls Alex Chilton. (Their Chilton tribute, "Dear Alex," predates the Replacements' "Alex Chilton.") Their recently released debut LP on the Chrome label was produced by Richard Gottehrer, a veteran pop producer whose credits include such 60s hits as the Angels' "My Boyfriend's Back" and the McCoys' "Hang on Sloopy." Opening act is **The Indigoes**, a rock 'n' roll quartet from Chicago. *9:30 p.m., The Blind Pig, 208 S. First. $4 at the door only. 996–8555.*

FILMS

No films.











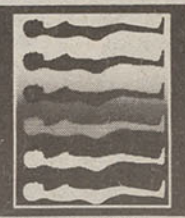
Performance Network's annual "Raise the Roof" fund-raiser Dec. 8 & 9 features a host of popular local artists, including (clockwise from top left) guitarist-singer George Bedard; dancers Charmie Gholson and Carmen Elston; dancer/choreographer Whitley Setrakian; poets Arwulf Arwulf and Marc Taras; and singer/actress Elise Bryant.



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The Ann Arbor Ballet Theater's annual "Nutcracker" production is Dec. 8–10 this year at the Michigan Theater.

6 Wednesday

Bazaar: Medical Assistants Washtenaw County Chapter. Assorted handcrafted items, including dolls, Christmas stockings, aprons, wall hangings, and hooked rugs. *8 a.m.–5 p.m., Reichert Health Building Arbory, 5333 McAuley Drive (at Hewitt off E. Huron River Drive), Ypsilanti. Free admission. 572–5300.*

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Tuesday. *9:30–10 a.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt between Packard and Ellsworth).*

"Give Us This Day Our Daily Wit": Margaret Waterman Town Hall Lecture Series. A talk by **Mary McBride,** a veteran gag writer, radio host, and syndicated columnist who has written several books about marriage, motherhood, and family life. She has been a writer for a number of famous comediennes, including Phyllis Diller and Joan Rivers. *10:30 a.m., Lydia Mendelssohn Theater. $10 at the door, or call 668–8577 or 973–1384.*

★ **Cuisinart Food Processor: Kitchen Port.** Cuisinart representative Barbara Miller demonstrates how to use this food processor and its accessories. *11 a.m.–1 p.m., Kitchen Port (Kerrytown). Free. 665–9188.*

★ **Luncheon Meeting: League of Women Voters of the Ann Arbor Area.** All invited to join an open forum question-and-answer session with city administrator **Del Borgsdorf.** If you want, buy lunch or a snack in the Michigan League cafeteria and bring it to the meeting. *Noon–1 p.m., Michigan League Conference Room 6. Free. 665–5808.*

★ **Fine Art Videotapes: U-M Museum of Art.** Also, December 13. Part of a series of lunchtime videos about the work of various artists. Today: painter **Marc Chagall.** *Noon, U-M Museum of Art, audiovisual room, S. State at South University. Free. 764–0395.*

★ **Lina Kostenko: U-M Center for Russian and East European Studies.** This renowned Ukrainian poet, who is making her first visit to the West, talks about her work. Her career began in the late 50s when she published two volumes of strikingly personal poems that won wide popularity with the public but were greeted with hostility by critics, who charged her with "western decadence." Despite official disapproval, she became the leading figure of the literary movement in the Ukraine commonly known as "the Poets of the Sixties," and by the late 70s her work began winning major Ukrainian literary prizes. Her recent works include a highly praised new collection of poems and a collection of children's poetry. For information about other appearances during her stay at the U-M this month, call the Center for Russian and East European Studies. *Noon, Lane Hall Commons, 204 S. State. Free. 764–0351.*

Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee. Also, December 13. Proceeds from this weekly rice and beans dinner are used to provide economic aid for the people of Central America. *6–7:30 p.m., Guild House, 802 Monroe. $3 (children ages 6–12, $1) donation. 668–0249.*

★ **"Human Rights Abuses in Argentina": Amnesty International of EMU.** Talk by Argentine native Marge Byler, currently a staff member of Amnesty International's Midwest regional office. *7 p.m., King Hall Lounge, EMU campus, Ypsilanti. Free. 482–9585.*

Banquet Dinner: Washtenaw Citizens for Animal Rights. A "vegan" (no animal products) dinner followed by two talks. George Washington University medical professor Neal Barnard, also director of behavioral studies at the Institute for Disease Prevention in Washington, D.C., discusses **"Diet and Health."** Ingrid Newkirk, co-founder and national director of the D.C.-based People for the Ethical Treatment of Animals, explains why **"Good Intentions Are Not Good Enough."** *7 p.m. (cocktails), 8 p.m. (dinner and talks), Weber's Inn, 3050 Jackson Rd. $20. Reservations required. 665–2840.*

★ **Arbor Winds Woodwind Quartet: Briarwood Holiday Music Series.** See 2 Saturday. 7 p.m.

Ann Arbor Bridge Club. Every Wednesday. Each two-person team plays two or three hands against a dozen or so other pairs during the course of the evening. Players at all levels welcome. If you plan to come without a partner, call in advance or arrive 20 minutes early to arrange for a partner. Note new location. *7:30–11 p.m., Georgetown Country Club, 1365 King George Blvd. at Eisenhower. $3.50 per person. 769–1773.*



EMU students Andrew Scheer and Jeanne Hicks star in "The Ghost of Mr. Penny," Dec. 8–10 at the Quirk Theater.

★ **Creation Spirituality Gathering.** Also, December 20 (different program). All invited to attend the meeting of this local group for a showing of a videotape based on Matthew Fox's philosophical writings. *7:30–9 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. Wheelchair-accessible. For information, call Lin Orrin-Brown at 971–5924.*

Israeli Dancing: Hillel. Every Wednesday. Weekly dance for beginners and advanced. One hour of instruction followed by open dancing. *7:30–10 p.m., 1429 Hill St. $2. 769–0500.*

U-M Men's Basketball vs. Central Michigan University. *7:30 p.m., Crisler Arena. $10 (if available). 764–0247.*

★ **Channeled Spiritual Discussion Group.** Also, December 20. All invited to discuss spiritual and metaphysical questions. The discussion is guided by Aaron, a "being of light" channeled by one of the group members. All invited. *7:30 p.m., 3455 Charing Cross Rd. (off Packard just west of US-23). Free, but donations are accepted. 971–3455.*

★ **Introductory Session: The Transcendental Meditation Program.** See 3 Sunday. 7:30 p.m.

★ **Jelinek-Gurt Duo: U-M School of Music.** Cellist Jerome Jelinek, a member of the U-M music school's Stanley Quartet, and EMU music faculty pianist Joseph Gurt present a recital of works for piano and cello. Program: Beethoven's Sonata in A Major, Barber's Cello Sonata, Chopin's Polonaise Brillante, and Brahms's Sonata in E Minor. *8 p.m., U-M School of Music Bldg. Recital Hall, Baits Dr. (off Broadway), North Campus. Free. 763–4726.*

Tim Lilly: MainStreet Comedy Showcase. Also, December 7. A successful performer on the national comedy circuit, this Detroit native is a satirist and storyteller. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $8 (students, $4) cover charge. 996–9080.*



Ypsilanti's annual Festival of Lights is ablaze all month at Riverside Park.

Lucky Peterson: Rick's American Cafe. Ann Arbor debut of this 26-year-old blues prodigy who began playing drums and organ with blues greats appearing at his father's nightclub in Buffalo, New York. He made his first record (produced by Willie Dixon) at age 5, and by the time he was 17 he was Little Milton's band leader. After several years as the featured soloist in Bobbie "Blue" Bland's band, Peterson set out on his own last year. His funky keyboards can be heard on recent Alligator releases by Kenny Neal, Rufus Thomas, and Lazy Lester, and on his own debut Alligator LP, "Lucky Strikes!," he plays all the organ, piano, and guitar parts. His original songs range from traditional blues shuffles to contemporary dance grooves that reflect the influence of the likes of Chick Corea and Donny Hathaway. *9:30 p.m., Rick's American Cafe, 611 Church St. $3 at the door only. 996–2747.*

Sugar Minott: The Blind Pig. An animated, exuberant entertainer who specializes in so-called "lover's rock" songs, this native of Kingston, Jamaica, is one of the finest young reggae singers around. He has a fluid, sensuous vocal style that blends elements of New Orleans R&B and country soul. His new LP, "Ghetto Child," features songs on both personal and political themes set to uncompromised roots-reggae music. *9:30 p.m., The Blind Pig, 208 S. First. Tickets $12 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; $12 at the door. To charge by phone, call 763–TKTS; for information, call 996–8555.*

FILMS

No films.

7 Thursday

★ **"Holiday Crafts & Arts": International Neighbors.** Demonstrations of a variety of holiday arts & crafts. Sue Cremin of Yarn Expressions in Kerrytown demonstrates how to use a knitting machine and displays different types of yarns, club member

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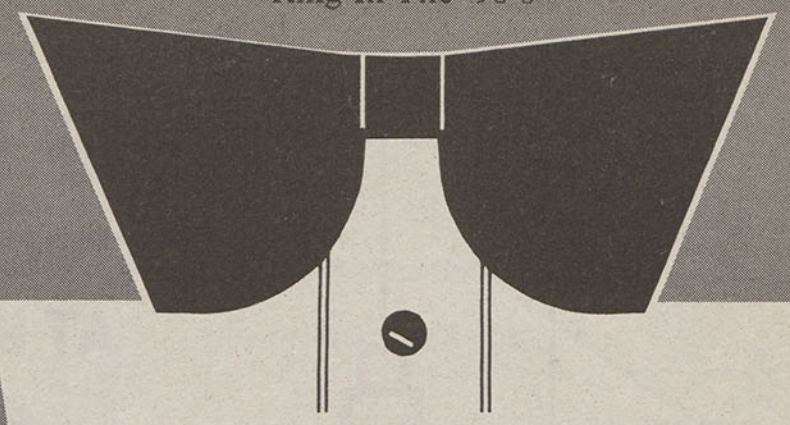
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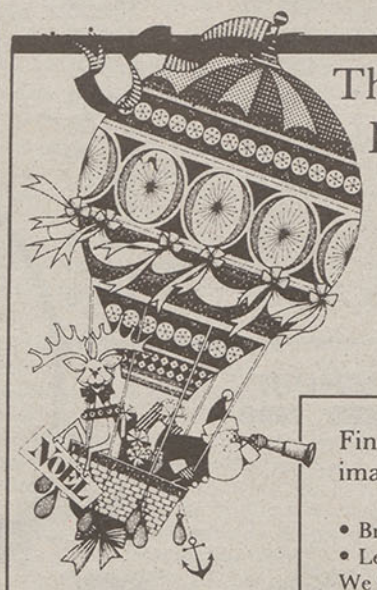
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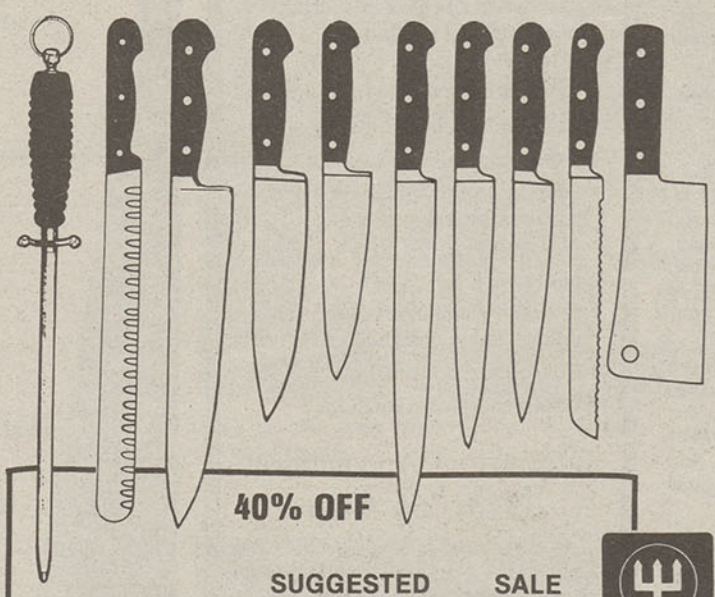
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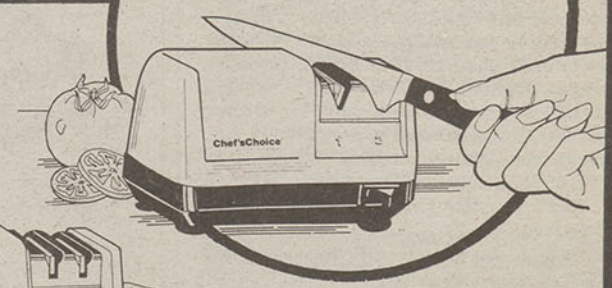
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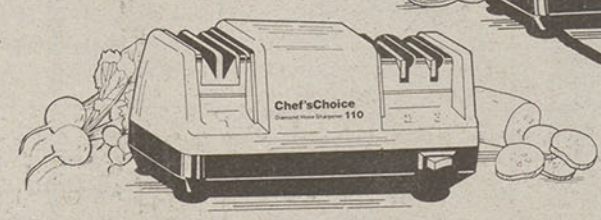
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Ann Staiger shows how to make a gingerbread house, Carmen Cross shows how to make handmade greeting cards, and club members display their needlework. Also, a demonstration of origami, the Japanese art of paper-folding. International Neighbors is a 31-year-old group of local women organized to welcome women from other countries who are currently living in Ann Arbor. All area women invited. Nursery care provided. *9:30 a.m., Zion Lutheran Church, 1501 W. Liberty. Free. 995–5728.*

41st Annual Greens Sale: Ann Arbor Branch of the Women's National Farm and Garden Association. This popular evergreen festival features freshly cut greens in a variety of custom-decorated wreaths, centerpieces, table arrangements, bows, ribbons, and ropes. Also, English toffee, personalized stationery, hand-painted sweatshirts, quilted accessories, and more. Proceeds to fund U-M School of Natural Resources scholarships and plantings on the grounds of local public buildings. *10 a.m.–3 p.m. Ann Arbor Women's City Club, 1830 Washtenaw. Free admission. 662–3279.*

★**"Oguma Hideo and the Nature of Modern Japanese Poetry": U-M Center for Japanese Studies.** Lecture by University of Illinois Japanese literature professor David Goodman. Bring a bag lunch. *Noon, Lane Hall Commons, 204 S. State. Free. 764–6307.*

★**"Sustaining the Environmental Movement": U-M School of Natural Resources.** A talk by SNR professor and local Sierra Club chairman Michael McClosky. *Noon, Dana Bldg., room 1046, 430 East University. Free. 763–9101.*

★**"Middle Eastern Ceramics": U-M Museum of Art "Art Breaks."** Also, December 14. A short docent-led tour of this exhibit (see Galleries). *12:10–12:30 p.m., U-M Museum of Art, 525 S. State at South University. Free. 764–0395.*

★**Arts at Mid-Day: Michigan Union Arts Programs.** A program of seasonal works by U-M dance majors. *12:15 p.m., Michigan Union Pendleton Room. Free. 764–6498.*



Kenji Mizoguchi's last film, "Street of Shame," concludes the Japanese Film Series, Dec. 8.

★**Thursday Lunch Bunch: Jewish Community Center.** Every Thursday. A weekly program on topics of interest primarily to seniors. Today: **"No War Toys,"** a talk by local child development specialist Joan Weisman on making good choices when buying Hanukkah gifts, and **"Mordechai Noah: America's First Zionist,"** a talk by JCC member Phillip Resnikov. The main program each week is preceded at 11:15 a.m. by exercise for seniors led by Tomas Chavez of the Washtenaw County Parks and Recreation Commission, and at 12:30 p.m. by a homemade kosher dairy lunch ($3). All invited. *1:15 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971–0990.*

"British Isles": Michigan League International Night. Every Thursday features food from a different part of the world. This week's cafeteria-style dinner features traditional recipes from the British Isles. Also this month: recipes from the **"Viennese Empire"** (December 14). *4:30–7:30 p.m., Michigan League Cafeteria. $6-$7 average cost for a full meal. 764–0446.*

★**Dana Gioia: U-M Department of English Visiting Writers Series.** Reading by this poet who has been deemed "controversial" by critics for his frequent use of traditional forms and of rhyme, aspects largely shunned by modern poets. His collection, *Daily Horoscope*, covers a range of styles, from brief lyrics reminiscent of Thomas Hardy to long, dramatic monologues. He has been compared to Wallace Stevens because of his preoccupation with nature and the fragility of human life. Gioia makes his living as a business executive in New York City. His poetry has also appeared in many national magazines, and he has translated several volumes of Italian literature. *5 p.m., Rackham West Conference Room (4th floor). Free. 764–6296.*

★**"Why Is the Bedroom So Crowded?": Residential Hall Repertory Company/U-M Housing Division.** Also, December 8 & 9. U-M students present an original collage of scenes, monologues, music, and dance addressing issues and problems of sexuality, including homophobia, rape, and stereotypes about male and female sex roles. *5 p.m., Frieze Bldg. Arena Theater, 105 S. State St. Free. 764–5350.*

★**New Member Orientation: Packard People's Food Co-op.** Every Saturday (noon–1 p.m.) and Thursday (7–8 p.m.). Program to familiarize new and prospective members with the Co-op. All invited. *7–8 p.m., 740 Packard. Free. 761–8173.*

Weekly Meeting: Toastmasters. Every Thursday. Members give speeches and are critiqued by their audience. A good opportunity to develop confidence in speaking publicly. Free to visitors. Refreshments available. *7–9 p.m., Denny's, 3310 Washtenaw (just east of Huron Pkwy.). Dues: $36 a year (after a onetime nonrefundable fee of $30). 971–8861.*

★**Children's Clay Ornament Workshop: Jacobson's.** Local ceramics artist Ed Manning teaches children to make holiday ornaments out of colorful clay. Reservations suggested. *7–9 p.m., Jacobson's children's floor, 612 E. Liberty. Free. 769–7600.*

★**Cassini Ensemble: Jacobson's.** Also, December 9, 13, 16, & 22. A chance to hear (free!) chamber music by this excellent local professional ensemble, while you shop for holiday gifts. *7–9 p.m., Jacobson's, 612 E. Liberty St. Free. 769–7600.*

★**Stockbridge Jazz Band: Briarwood Holiday Music Series.** See 2 Saturday. 7 p.m.

★**Monthly Meeting: Huron Hills Lapidary Society.** Members display and discuss rocks and minerals with a holiday connection, such as red and green crystals. All invited. *7:30 p.m., West Side United Methodist Church, 900 S. Seventh St. at Davis. Free. 665–5574.*

★**"Oya: In Praise of the Goddess": Guild House Women & Spirituality Series.** Talk by local women's counselor Lisa Bancel. *7:30 p.m., Guild House, 802 Monroe. Free. 662–5189.*

★**Scottish Country Dancing.** Every Thursday. Instruction for intermediate-level dancers in a wide range of traditional and contemporary Scottish dances, followed by social dancing. (For information about beginning instruction, call 996–0129.) *7:30–9:30 p.m., Forest Hills Cooperative Social Hall, 2351 Shadowood (off Ellsworth west of Platt). Free. 769–4324.*

De La Soul: U-M Office of Major Events. A trio of New York City rappers whose music has been described as "New Age hip hop," De La Soul members sport peace symbols shaved into their hair and like to shower their audiences with flowers. Their debut album, "Three Feet High and Rising," contains rap songs that take strong antiwar and antidrug stances. "Say No Go," in which they urge listeners to stay away from crack, has hit the Top 40 and is getting a lot of exposure on MTV. *7:30 p.m., Power Center. Tickets $16.50 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets, and at the door. To charge by phone, call 763–TKTS or 645–6666.*

Frank Allison: The Ark. Solo concert debut by the leader of Frank Allison and the Odd Sox, the local rock 'n' roll band whose debut LP, "Monkey Business," won a rave review from *New York Times* critic Jon Pareles. Described by one fan as "John Fogerty trapped inside the body of Dennis the Menace," Allison is an expressive singer with a classic rock 'n' roll nasal voice, and he writes great rock 'n' roll songs: true stories about life on the edge of nowhere that sparkle with a wit at once pungent and goofy. Opening act is singer/songwriter **Ichabod Stowe,** a former Ann Arborite now living in New York. *8 p.m., The Ark, 637½ S. Main. $6.75 (members & students, $5.75) at the door only. 761–1451.*

★**University Choir: U-M School of Music.** Jerry Blackstone directs this highly regarded U-M music student choral ensemble in a program highlighted by a performance of Respighi's "Laud to the Nativity." *8 p.m., Hill Auditorium. Free. 763–4726.*

★**EMU Madrigal Singers: EMU Music Department.** This award-winning 21-voice EMU music

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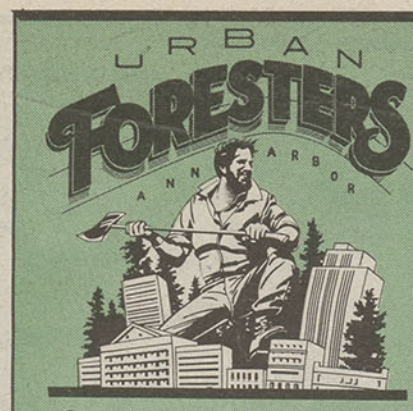
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student ensemble performs in Renaissance costumes. The varied program ranges from 16th-century chansons, madrigals, and German art songs to concert madrigals by Wert, Hassler, and Gesualdo and contemporary works by Iannacone, Pinkham, and Spencer. Followed by a reception. *8 p.m., Holy Trinity Chapel, 511 W. Forest at Perrin, Ypsilanti. Free. 487-4380.*

"Winterworks": Community High School Fine Arts Repertory Company and Community High School Singers. Also, December 8 (at Community High) and 15-17 (at the Ann Arbor Civic Theater). Betsy King directs these two talented and ambitious high school ensembles in a festive winter show designed to appeal to all ages. FARCO presents a series of original adaptations of children's stories, including "Cinderella," Dr. Seuss's "One Fish, Two Fish, Red Fish, Blue Fish," and James Thurber's "Many Moons." Also, original holiday pieces using music and movement for the theater. The CHS Singers perform madrigals, rounds, and jazz pieces. *8 p.m., Community High School Craft Theater, 401 N. Division. (Parking available in the lot behind the school, N. Fifth Ave. at Detroit St.) $4 (children, $3). 994-2021.*

"Artful Collisions: Collaborative Events in the Arts Media": U-M Dance Department. Also, December 9 (same program) and 8 & 10 (different program). A program of new multimedia works by U-M arts majors. Each work is a collaboration among artists from two or more different fields, including dance, film/video, architecture, music, costume design, poetry, sculpture, ceramics, and painting. *8 p.m., U-M Dance Bldg. Studio A, 1310 North University Ct. (next to the CCRB). $4. 763-5460.*

"The Sorcerer": U-M Gilbert & Sullivan Society. Also, December 8-10. U-M School of Music grad student Eric Gibson directs this comic operetta, written in 1877 by the legendary British collaborators. A satire of Victorian class consciousness, Gilbert's libretto is about a love potion administered to the inhabitants of a mythical village, who all proceed to fall in love with mates of the "wrong" social class. Sullivan's score contains the songs "My Name Is John Wellington Wells," and "Time Was, When Love and I," among others, as well as the usual assorted comic choruses. Stars baritone John Hammond as the sorcerer. Tenor Barry Nayback and soprano Leah Thompson are the romantic leads. Goran Stahxang directs the chorus and orchestra. *8 p.m., Lydia Mendelssohn Theater, Michigan League. Tickets $7.50-$10 in advance at the Mendelssohn Theater box office and at the door. 761-7855.*

"The Breadshop": The Brecht Company. See 1 Friday. 8 p.m.

Tim Lilly: MainStreet Comedy Showcase. See 6 Wednesday. 8:30 p.m.

Lonnie Brooks: Rick's American Cafe. Also, December 8. This Louisiana-born, Chicago-bred blues veteran started out playing Cajun zydeco with Clifton Chenier and rock 'n' roll with Sam Cooke. A precise, fluid guitarist, and a compelling vocalist who blends sharp-edged blues declamation with soulful singing, he is widely recognized today as one of the finest of the second generation of postwar bluesmen through his live performances and through his records on the prestigious Alligator label, including the recent "Wound Up Tight." His debut solo LP, "Bayou Lightning," was named Montreux Blues Album of the Year in 1979, and he was prominently featured on the Grammy-nominated compilation LP of performances at the Chicago Blues Festival. *9:30 p.m., Rick's American Cafe, 611 Church St. $5 at the door only. 996-2747.*

FILMS

No films.

8 Friday

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Tuesday. *9:30-10 a.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William.*

Annual Christmas Sale: Kiwanis Club of Ann Arbor. Also, December 9. This year's sale is extremely well stocked, "as loaded as we've ever been," according to sale coordinator Dale Leslie. It seems that the closing of the Salvation Army's downtown Red Shield store has left the Kiwanis Club as the sole regular outlet for donations of used household furnishings. Includes used Christmas decorations (artificial Christmas trees, tested sets of tree lights, candles, etc.), all sorts of children's games and toys, skis, skates, bicycles, sleds, books, hardware, and lots of high quality used furniture, from chairs and couches to lamps, desks, and cabinets. No clothing. Proceeds go to the Ann Arbor "Y" Learn to Swim program and other Kiwanis charities. *10 a.m.-7 p.m., Kiwanis Activities Center, W. Washington at First St. Free admission. 665-2211.*

★ **"Geologic Processes and the Distribution of Landscape Ecosystems in the Huron Mountains": U-M School of Natural Resources.** A talk by SNR research assistant Tom Simpson. *Noon, Dana Bldg., room 1046, 430 East University. Free. 763-9101.*

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 1 Friday. 3-6 p.m.

★ **Greenhills Brass: State Street Area Merchants Holiday Entertainment.** See 1 Friday. 5-7 p.m.

★ **"Why Is the Bedroom So Crowded?": Residential Hall Repertory Company/U-M Housing Division.** See 7 Thursday. 5 p.m.

U-M Men's Swimming vs. EMU. *7 p.m., Canham Natatorium, Hoover at S. Division. $2. 764-0247.*

★ **"Feminist Friday": Ann Arbor/Washtenaw National Organization for Women.** A chance for feminists to meet and discuss their mutual interests. Bring cookies to share. All welcome. *7 p.m., location to be announced. Free. For location, call 484-1897.*

★ **Our Ladies' Madrigal Singers: Main Street Area Association Holiday Music Series.** See 1 Friday. Also, a performance by the award-winning **Community High School 1:45 Jazz Band** (6-8 p.m. in a Main Street gallery to be announced). 7-9 p.m.

U-M Women's Basketball vs. Ohio University. *7:30 p.m., Crisler Arena. $1. 764-0247.*

Expressions. Also, December 22. This week's topics: "Forty and Never Married," "Can I Really Trust Another Person? Can I Really Trust Myself?" and "Have I Been Caught in a 'Fatal Attraction'?" Also, the game "Outburst." Expressions is a 13-year-old independent group that provides people of all ages, occupations, life-styles, and marital statuses (mostly singles) with a common meeting ground for intellectual discussion, self-realization, and recreation. Eighty to 100 usually attend, breaking up into smaller groups. Between 30 and 40 newcomers come to each meeting. The average participant is between 35 and 45, but the group has members ages 25-70. Expressions



Community High students present Dr. Seuss's "One Fish, Two Fish" in "Winterworks," a show combining theatrical adaptations of children's stories and seasonal choral music, Dec. 8 & 9 and 15-17.

meets the 2nd and 4th Friday of every month. *7:30 p.m. (registration), First Unitarian Church, 1917 Washtenaw at Berkshire. Be on time to assure getting into the discussion group you want. Newcomer orientation at 8:15 p.m.; no admittance after 8:30 p.m. $4 (free for those who staff the refreshments table or volunteer for cleanup duty—get there early). 996-0141.*

★**"The Campaign Against Violent Toys": Jewish Cultural Society.** Local child development specialist Joan Weisman and U-M Pound House Children's Center director Joan Horton discuss the effects of violent toys on young children, the connection between toys and TV, and the answer to the objection, "But we played with those toys when we were little." Also, a dessert potluck. *7:30 p.m., location to be announced. Free. For information and location, call 665-5761.*

"An Overview of Osteopathic Manipulative Therapy": Contributions to Wisdom Newsletter/Crazy Wisdom Bookstore Lecture Series. A talk and exercise demonstration by local osteopathic physician Jay Sandweiss. Seating limited; it's a good idea to bring a cushion to sit on. Preceded by tea at 7:30 p.m. *8-9:30 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. $3 donation. 662-4902.*

Spinning Stars Square Dance Club. Also, December 22. With caller Dave Walker. All experienced dancers invited. *8-10:30 p.m., Forsythe Middle School, 1655 Newport Rd. $5 per couple. 663-9529.*

★**"A Christmas Carol": Ann Arbor Dickens Fellowship.** Also, December 9. Charles Dickens, impersonated by U-M English professor Bert Hornback, reads his Christmas classic. A quintessential Ann Arbor Christmas tradition. Hornback's readings are preceded (at 7:45 p.m.) by a short performance by harp students of U-M music professor Lynn Aspnes. The evening concludes with punch & cookies and seasonal songs by the U-M Residential College Singers. Get your tickets early; people are turned away disappointed every year. *8 p.m. (doors open at 7:15 p.m.), U-M Museum of Art, S. State at South University. Free, but tickets are required. Tickets available at the Michigan Union Ticket Office. 764-0395.*

"Amazin' Blue": University Activities Center. Annual holiday concert by this popular a cappella U-M student group. Their repertoire includes jazz standards, pop oldies, and college songs. *8 p.m., Michigan Union Ballroom. Tickets $2 in advance at the Michigan Union Ticket Office or at the door. To charge by phone, call 763-TKTS.*

★**Symphony Band Concert: U-M School of Music.** Conductors H. Robert Reynolds and Donald Schleicher lead this popular U-M music student ensemble in a program of works by Copland, Maslanka, Benson, Casterede, William Schumann, and Virgil Thompson. *8 p.m., Hill Auditorium. Free. 763-4726.*

★**Opera Workshop: U-M School of Music.** Also, December 9. The revamped opera workshop is directed this year by stage and opera producer Ken Cazan and his assistant, music coach Mitchell Krieger, both accomplished professionals who have worked on productions with the Cleveland Opera and other companies. Cazan has spent the past semester instructing U-M voice students in the techniques of method acting, and the result is an experimental approach to some old classics. For instance, their version of "Three Little Maids from School" (from Gilbert & Sullivan's "Mikado") features characters resembling California valley girls. Tonight's program also includes unorthodox treatments of songs and arias from "The Abduction from the Seraglio," "Trouble in Tahiti," "Carmen," "The Barber of Seville," and other operas and operettas. *8 p.m., U-M School of Music Bldg. McIntosh Theater, Baits Dr. (off Broadway), North Campus. Free. 763-4726.*

★**EMU Collegium: EMU Music Department.** This EMU music student ensemble presents a program of 17th- and 18th-century works, including Mozart's Missa Brevis, Telemann's Suite in A Minor, excerpts from Palestrina's Mass, and Renaissance and Baroque suite dances for recorders and guitar consort. *8 p.m., Holy Trinity Chapel, 511 W. Forest at Perrin, Ypsilanti. Free. 487-4380.*

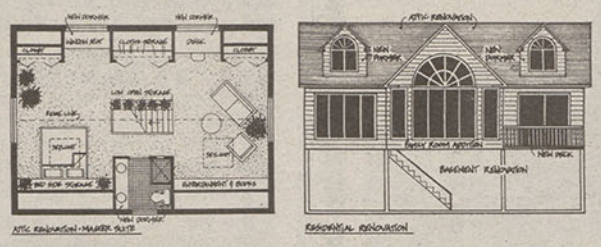
Solar Winds: Kerrytown Concert House. Performance by this outstanding wind quintet made up of artists from the New York Philharmonic, the Los Angeles Philharmonic, the New Jersey Symphony, and other professional ensembles. The group is stopping in Ann Arbor on its way to Chicago, where it will record the complete wind music of French composer Francis Poulenc. Tonight's all-Poulenc program includes his Sextet for piano and winds, Trio for oboe, bassoon, and piano, and Sonata for flute and piano. Champagne reception follows. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. Tickets $8 & $12. Reservations suggested. 769-2999.*

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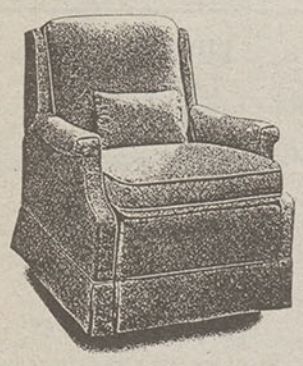
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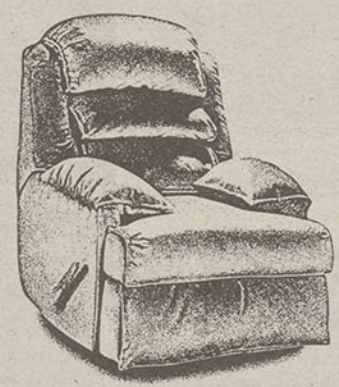
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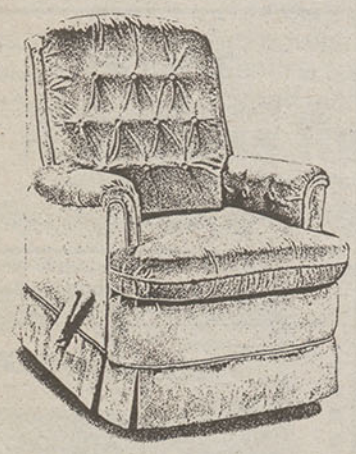
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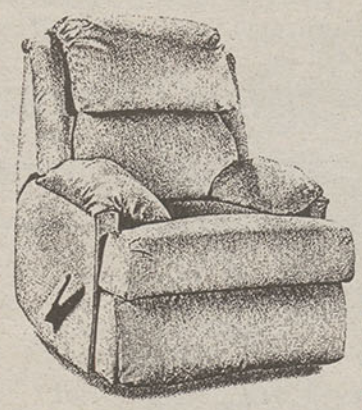
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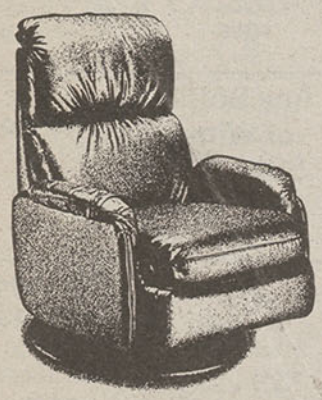
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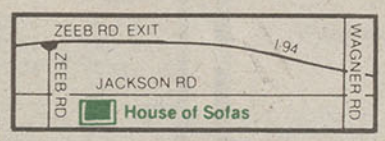
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Livingston Taylor: The Ark. Like his more famous brother, James, Livingston first emerged as part of the singer-songwriter boom of the late 60s and early 70s. From his first hits ("Carolina Day" and "In My Reply") to the songs on his latest LP ("Man's Best Friend"), his music has remained consistently sweet-tempered, emotionally direct and buoyant, and laid-back in a way that suggests not California but a thoughtful country squire. Opening act is **Andy Breckman**, the former "Saturday Night Live" and "Late Night with David Letterman" staff writer who performs at The Ark on December 10 (see listing). *8 p.m., The Ark, 637 ½ S. Main. Tickets $10.75 in advance at Schoolkids', Herb David Guitar Studio, and the Michigan Union Ticket Office; and at the door. To charge by phone, call 763-TKTS.*

"Raise the Roof: An Opus in Five Acts": Performance Network Fund-Raiser. Also, December 9. Local music impresario **Joe Tiboni** returns from exile to host this annual extravaganza showcasing several of Ann Arbor's most creative and popular performing artists, many of whom devise new work specifically for this occasion. The sheer abundance and variety of top-notch entertainment of these shows leaves audiences happily overwhelmed, the way people feel after eating Thanksgiving dinner.

This year's musical lineup includes solo sets by rock 'n' roll singer-songwriter **Frank Allison**, guitar genius **George Bedard**, and songwriter/keyboardist **Andy Boller.** Also **GKW**, a veteran local avant-rock band led by guitarist Ben Miller. Dance includes performances by **Noonie Anderson** (accompanied tonight by guitarist/fiddler **David Menefee** and tomorrow night by guitarist **Eric Anderson**), the all-male contact improvisation troupe **Men Working**, U-M dance professor **Peter Sparling**, People Dancing artistic director **Whitley Setrakian** (tonight only), and the experimental dance-theater troupe **Intersect Dance Theater** (tomorrow only). **Charmie Gholson** and **Carmen Elston** perform a duet to Aretha Franklin's "Respect." Theater includes performances by Young People's Theater's **Second Stage** troupe, the U-M-based **Workers Lives Workers Stories** (led by popular singer-actress **Elise Bryant**), and the popular Detroit-based experimental theater troupe **Theater Grottesco.** Also, **Anne Stoll**, one of the Performance Network's best actresses, appears as Dorothy Parker in an original piece she has assembled from Parker's writings. Also, performance by Ann Arbor's world-class clown **O. J. Anderson** (tomorrow night only) and **Satori Circus**, a very funny Detroit performance artist who blends original songs and comedy bits with imaginative minimalist sets. WCBN DJs **Arwulf Arwulf** and **Marc Taras**, who first unveiled their extremely popular call-and-response poems at last year's "Raise the Roof" shows, return with new works. Also, jazz poetry by **John Sinclair** (tonight only).

The two-part performance (with intermission surprises) is preceded at 7 p.m. by a gourmet buffet reception—one of the five "acts" referred to in the event's title. The reception features entertainment by versatile keyboard whiz **Martin Simmons.** The fifth act is a post-performance dance party held tomorrow night only. However, tickets for tonight's show include admission to tomorrow's dance party as well. *8 p.m., Performance Network. Tickets $15 in advance at Schoolkids', PJ's Used Records, and Afterwords; by reservation; and at the door. Admission to tomorrow night's dance party only: $5 at the door. 663-0681.*

"The Nutcracker": Ann Arbor Ballet Theater. Also, December 9 & 10. Artistic director Carol Scharp presents a company of children and adults in Tchaikovsky's popular Christmas ballet fantasy about a little girl and her magical nutcracker. The role of Clara is danced by 14-year-old Ann Arborite Paige Etter, who studied last summer with the Bolshoi Ballet in Moscow and the School of American Ballet in New York. Other principal dancers are Michele Kramalkov as the Sugarplum Fairy, Mark LaVigne as the Cavalier, and William Forgacs as the Nutcracker. Leo Najar directs members of the Ann Arbor Chamber Orchestra. A family affair, with a visit from Santa during intermission and musical entertainment by the Ann Arbor Youth Chorale and the Ann Arbor Junior Chamber Players. *8 p.m., Michigan Theater. Tickets $13 (children 12 and under, $7; students, $10 tonight only) in advance and at the door. 668-8397.*

"The Ghost of Mr. Penny": EMU Theater of the Young. Also, December 9 & 10. EMU drama professor Karen Smith directs Rosemary Musil's children's theater classic, an engaging blend of comedy, suspense, and poignant drama set in the Great Depression. An archetypal American story of optimism, courage, and community, it tells of a young orphan girl who discovers the power of her imagination as she and her friends seek out the secret of Mr. Penny and his mysterious mansion. Recommended for theatergoers ages 9 and up. EMU's Theater of the Young, now in its 27th year, has won several awards, including recognition by the Children's Theater Association of America as one of the country's finest children's theater groups. *8 p.m., Quirk Theater, Ford St., EMU campus, Ypsilanti. (Take Huron River Drive east to Lowell St. Take Lowell to Ford St. and turn right onto Ford. The theater is on the left, with parking on the right.) Tickets $7 & $8 (children ages 13 & under, $3) in advance and at the door. Group discounts available. 487-1221.*

"Winterworks": Community High School Fine Arts Repertory Company and Community High School Singers. See 7 Thursday. Tonight's performance is preceded at 6:30 p.m. by a benefit buffet supper (adults, $12; children, $9.50) at Diamond Head Cafe in Kerrytown. Advance dinner tickets available at Community High and Diamond Head Cafe. 8 p.m.

"Artful Collisions: Collaborative Events in the Arts Media": U-M Dance Department. See 7 Thursday. 8 p.m.

"The Sorcerer": U-M Gilbert & Sullivan Society. See 7 Thursday. 8 p.m.

"The Breadshop": The Brecht Company. See 1 Friday. 8 p.m.

Ken Sevara: MainStreet Comedy Showcase. Also, December 9. A rising attraction on the national comedy circuit, this Chicago comic is known for his sardonic, self-deprecating observational humor and for his many voices and impressions, including a great impression of Chicago Cubs announcer Harry Caray. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $12 (students, two-for-one admission to late show only) cover charge. 996-9080.*

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

Lonnie Brooks: Rick's American Cafe. See 7 Thursday. 9:30 p.m.



Dynamic singer/songwriter Dick Siegel, known locally for his role in the band Tracy Lee & the Leonards, appears in a rare solo concert at The Ark, Sat., Dec. 9.

FILMS

AAFC. "Queen of Outer Space" (Edward Bernds, 1958). Expedition ship crash-lands on a planet ruled by women. Zsa Zsa Gabor, Eric Fleming, Paul Birch. AH-A, 7 & 10 p.m. **"The Attack of the 50-Foot Woman"** (Nathan Hertz, 1958). Mutant horror movie with hilariously awful special effects. AH-A, 8:30 p.m. **CG. "Mr. Smith Goes to Washington"** (Frank Capra, 1939). Classic about an idealistic U.S. senator. See Flicks. James Stewart, Jean Arthur, Claude Rains. MLB 3. 7 p.m. **"It's a Wonderful Life"** (Frank Capra, 1946). James Stewart, Donna Reed, Lionel Barrymore. MLB 3; 9:20 p.m. **MED. "Escape from New York"** (John Carpenter, 1981). New York City is a maximum-security prison in this fantasy adventure drama. Kurt Russell, Lee Van Cleef. MLB 3; 7 p.m. **"Blade Runner"** (Ridley Scott, 1982). Futuristic adventure drama with lots of special effects. Harrison Ford, Sean Young. MLB 3; 9 p.m. **U-M Center for Japanese Studies. "Street of Shame"** (Kenji Mizoguchi, 1956). Mizoguchi's last film, a bleakly realistic look at the lives of five prostitutes. Japanese, subtitles. FREE. Lorch, 7 p.m.

9 Saturday

Christmas Bazaar: Second Baptist Church. Arts & crafts items, baked goods, arts, and a white elephant sale. *7 a.m.–4 p.m. Ann Arbor Community Center, 625 N. Main. Free admission. 663–9639.*

★**Gingerbread House Contest: Kitchen Port.** Culinary artists of all ages invited to enter their gingerbread houses in a competition to be judged by Kitchen Port staff. There are two divisions, one for ages 17 and under, and one for those over 17. Winners in each division receive a $50 gift certificate for store goods. *9–11 a.m. (submit entries), noon (announcement of winners), Kitchen Port (Kerrytown). Free. 665–9188.*

Annual Christmas Sale: Kiwanis Club of Ann Arbor. See 8 Friday. 9 a.m.–noon.

Holiday Magic Workshops: Ann Arbor Art Association. See 2 Saturday. 9 a.m.–noon and 1–4 p.m.

"Santa Paws": Humane Society of Huron Valley. See 2 Saturday. 10 a.m.–5 p.m.

"Brightest Stars"/"The Star of Bethlehem": U-M Exhibit Museum Planetarium. Every Saturday (both shows) and Sunday ("The Star of Bethlehem") through December 31. Also, special showings of "The Star of Bethlehem," December 27–29. "Brightest Stars" is an audiovisual show about constellations and planets currently visible in the sky. "The Star of Bethlehem" is an audiovisual show back through time to look at the sky as it must have appeared to the Wise Men, along with speculations about the possible astronomical explanations of the star that heralded the coming of a new age. *10:30 & 11:30 a.m. ("Brightest Stars"), 2, 3, & 4 p.m. ("The Star of Bethlehem"), U-M Exhibit Museum, North University at Geddes Ave. $1.50 ("Brightest Stars"), $2 ("The Star of Bethlehem"). Children under 5 not admitted to "The Star of Bethlehem." 764–0478.*

★**Our Ladies' Madrigal Singers: State Street Area Merchants Holiday Entertainment.** See 1 Friday. Noon–5 p.m.

★**"Making Wind Chimes": Ann Arbor Art Association.** See 2 Saturday. Today: Paul Wiznajtys demonstrates how he makes his handcut brass wind chimes. Noon–3 p.m.

"A Victorian Christmas": Kempf House. See 2 Saturday, 1–4 p.m.

★**"A Christmas Carol": U-M Hospitals Gifts of Art.** A shortened version of Dickens's Christmas classic presented by U-M English professor Bert Hornback, who offers his popular full-length readings at the U-M Museum of Art on December 8 & 9 (see listings). A short concert by the U-M Handbell Ringers under the direction of carillonneur Margo Halsted follows the reading, and the audience is invited to join in singing Christmas carols with accompaniment by pianist John Jarrett of the hospital staff. *1:30 p.m., U-M main hospital 1st-floor lobby. Free. 936–ARTS.*

★**"Affordable Housing: What's Needed in Washington, Michigan, and Ann Arbor": Gray Panthers of Huron Valley.** Larry Fox and Mike Appel, both staff members of U-M Student Legal Services Housing Law Reform Project, talk about the outcomes of the Housing Now march in Washington, D.C., in October. They also discuss the agenda of the local Homeless Action Committee, including national, state, and local legislative actions. Refreshments. Gray Panthers is an intergenerational group dedicated to improving life for all age groups in the U.S. All invited. *2–4 p.m., Fire Station, 2nd-floor conference room, 107 N. Fifth Ave. Free. 662–2111.*

U-M Men's Basketball vs. Duke University. *2 p.m., Crisler Arena. $10 (if available). 764–0247.*

★**Cassini Ensemble: Jacobson's.** See 7 Thursday. 2–4 p.m.

★**Boychoir of Ann Arbor: Briarwood Holiday Music Series.** See 2 Saturday. 2 p.m.

"The Sorcerer": U-M Gilbert & Sullivan Society. See 7 Thursday. 2 & 8 p.m.

"The Nutcracker": Ann Arbor Ballet Theater. See 8 Friday. 2 & 8 p.m.

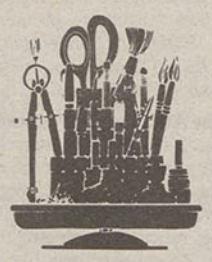
"The Ghost of Mr. Penny": EMU Theater of the Young. See 8 Friday. 2:30 & 8 p.m.

★**Jack & Jill Learning Center: Briarwood Holiday Music Series.** See 2 Saturday. 4 p.m.

★**"Why Is the Bedroom So Crowded?": Residential Hall Repertory Company/U-M Housing Division.** See 7 Thursday. 5 p.m.

Ballroom Dancing Night: Pittsfield Township Parks and Recreation Department. Ballroom dancing from waltzes to rhumbas, with taped music from the 1930s through the 1980s. Preceded by an introduction to basic dance steps and ballroom

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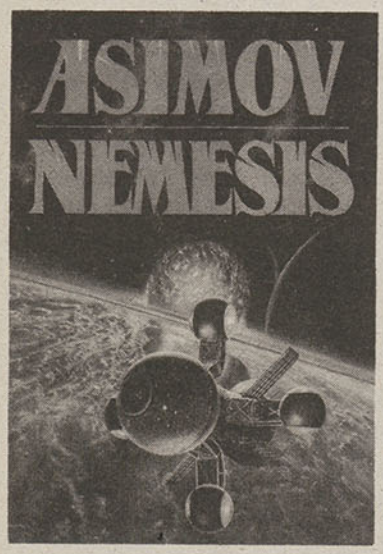
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Band-O-Rama: EMU Music Department. A rousing program of music for bands by three EMU music student ensembles, the University Concert Winds, the Symphonic Band, and the 170-member Marching Hurons. Proceeds to benefit the EMU bands and music department. *7 p.m., Pease Auditorium, EMU campus, Ypsilanti. (Take Washtenaw to College Place and turn left.) Tickets $4 (students & seniors, $2) in advance at the Quirk Theater Box Office and at the door. 487–1221.*

Ken Sevara: MainStreet Comedy Showcase. See 8 Friday. 7, 9, & 11 p.m.

U-M Ice Hockey vs. Michigan State University. *7:30 p.m., Yost Ice Arena. $4 & $6. 764–0247.*

Swingin' A's Square Dance Club. Also, December 23. All experienced dancers invited. With caller Dave Walker. *8–11 p.m., Forsythe Middle School, 1655 Newport Rd. $6 per couple. 665–2593.*

Square and Contra Dance. Rich MacMath calls dances to live music by the Sharon Hollow String Band. All dances taught; no partner necessary. *8–11:30 p.m., Pittsfield Grange Hall, 3337 Ann Arbor-Saline Rd. (1/2 mile south of I-94). $5. 994–5650 (days), 475–1481 (eves.).*

Dick Siegel: The Ark. Rare solo appearance by this world-class local singer-songwriter, best known these days as a principal force in the rock 'n' roll band Tracy Lee and the Leonards. Siegel performs songs from every phase of his career, including songs from his recently re-released (on cassette) solo LP "Snap," Leonards tunes like the wonderful "Let Me Touch Your Dress," recent gems like "Honeybee" and the comic "Jesus, John, and Elvis," and some brand-new songs. He also plans to do a new performance piece, along the lines of the Reverend Brother Jimmy anti-vinyl-siding jeremiad he introduced at his last Ark show. He performs both solo, accompanying himself on guitar, and in an ensemble that includes back-up vocalists Tracy Lee Komarmy and Whitley Setrakian and bassist David Stearns. Opening act is **Andy Breckman**, the former "Saturday Night Live" and "Late Night with David Letterman" staff writer who performs at The Ark on December 10 (see listing). *8 p.m., The Ark, 637 ½ S. Main. $7.75 (students & members, $6.75) at the door only. 761–1451.*

"Raise the Roof: An Opus in Five Acts": Performance Network Fund-Raiser. See 8 Friday. Tonight's show is followed at 11 p.m. by a dance party with **Frank Allison and the Odd Sox,** one of Ann Arbor's most exciting and popular rock 'n' roll bands. The band's debut LP, "Monkey Business," earned a rave review from *New York Times* critic Jon Pareles. 8 p.m.

★ **"A Christmas Carol": Ann Arbor Dickens Fellowship.** See 8 Friday. 8 p.m.

★ **Opera Workshop: U-M School of Music.** See 8 Friday. 8 p.m.

"Artful Collisions: Collaborative Events in the Arts Media": U-M Dance Department. See 7 Thursday. 8 p.m.

"The Nutcracker": Ann Arbor Ballet Theater. See 8 Friday. 8 p.m.

"The Sorcerer": U-M Gilbert & Sullivan Society. See 7 Thursday. 8 p.m.

"The Ghost of Mr. Penny": EMU Theater of the Young. See 8 Friday. 8 p.m.

"The Breadshop": The Brecht Company. See 1 Friday. 8 p.m.

Annual Study-Break Concert: U-M Friars. The popular all-male student octet presents an evening of a cappella music. Special guests are **Nothing But Trouble**, a close-harmony vocal group from Oberlin College. *8 p.m., Rackham Auditorium. Tickets $3 in advance at the Michigan Union Ticket Office and at the door. To charge by phone, call 763–TKTS.*

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

FILMS

AAFC. "Wings of Desire" (Wim Wenders, 1988). An angel who watches over the inhabitants of Berlin falls in love with one of them. Bruno Ganz, Solveig Dommartin, Peter Falk. MLB 4; 7 & 9:30 p.m. **CG. "Batman"** (Leslie Martin, 1966). MLB 4; 7 & 9:05 p.m. Adventures of the caped crusader, starring the cast of the 1960s TV series. Adam West, Burt Ward. **HILL. "Swimming to Cambodia"** (Jonathan Demme, 1987). Spalding Gray's comic monologue about the making of "The Killing Fields," with music by Laurie Anderson. See Flicks. Hillel, 7 & 8:45 p.m. **MED. "Tommy"** (Ken Russell, 1975). The Who's surrealistic rock opera, featuring Elton John, Tina Turner, Eric Clapton, Keith Moon, Ann-Margret, and many other rock and film stars. AH-A, 7 p.m. **"Heavy Metal"** (Gerald Potterton, 1981). Episodic animated feature with sexy sci-fi stories and vignettes in a variety of graphic styles, many set to rock music. A collaborative work by animation studios, directors, and writers from around the world. AH-A, 9:15 p.m.

10 Sunday

★ **"Homophobia and Its Ramifications in Society": First Unitarian Church Adult Forum.** Discussion led by U-M School of Public Health and nursing professor Sylvia Hacker, a popular teacher and entertaining speaker known for her frank discussions of human sexuality throughout history and in modern society. *9:30 a.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 665–6158.*

★ **Christmas Music Service: First Congregational Church.** U-M music professor Willis Patterson conducts the church choir, orchestra, and soloists in a program of special Christmas music by Gustav Holst and other composers. Soloists include bass-baritone Albert Howard, mezzos Alicia Hunter and Betsy Hill, and soprano Elizabeth Ordinario. *10:30 a.m. worship service, First Congregational Church, 608 E. William at State. Free. 662–1679.*

★ **Potluck Brunch: Jewish Community Center Singles.** Ann Arborite Lila Green, a founding member of the American Association of Therapeutic Humor, explains how **"Laughter Is the Shortest Distance Between Two People."** Bring a vegetarian dish to pass. All singles ages 40 and older are invited. *10:30 a.m., Jewish Community Center lounge, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971–0990.*

★ **Our Ladies' Madrigal Singers: State Street Area Merchants Holiday Entertainment.** See 1 Friday. Noon–3 p.m.



The Friars, a popular U-M a cappella singing group, present their annual study-break concert Sat., Dec. 9.



Ann Arbor's popular Gemini duo—twin brothers Sandor and Laszlo Slomovits—present their annual family holiday concert at The Ark, Sun., Dec. 10.

★ **Island Lake State Recreation Area Outing: Sierra Club.** A hike or ski, depending on the weather, at this lakeside recreation area located east of Brighton. *1 p.m. Meet at City Hall for directions. Free. For information, call Vince Smith at 231-1257.*

Gemini Family Concert: The Ark. This popular, nationally known local acoustic duo—twin brothers Sandor and Laszlo Slomovits—presents a concert of old-world and American folk songs and originals. This concert is the finale of a year-long national tour promoting their fourth children's album, "Growing Up Together," a collection of songs celebrating everyday experiences of childhood. It recently won a Parents' Choice Magazine Award for Notable Recordings for Children. Gemini's concerts feature high-spirited vocal harmonies, a stageful of instruments, and lots of singalongs and participation songs. Their holiday family concerts are a very popular Ann Arbor tradition. *1 & 3 p.m., The Ark, 637 ½ S. Main. Tickets $5 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

★ **"Children's Holiday Parade": Main Street Area Association.** All kids are invited to join a parade led by Santa Claus and featuring the Pioneer High School Marching Band, aspiring U-M mascot Willy Wolverine, and assorted costumed fantasy characters. Participating children are invited to dress up, too, and they are all given kazoos for a kiddie kazoo band. The parade route runs from the Federal Building down Liberty to Fourth Ave. to Washington to Main to the Detroit Edison parking lot at William. There, kids can visit the Domino's Farms petting zoo and hear a short talk on the love and care of animals. Followed by a trip to the Real Seafood restaurant, where kids receive free hot chocolate and cookies. To conclude the festivities, all kids are invited to decorate the street trees on Main Street with an ornament they have made. *12:30 p.m. (assemble), 1 p.m. (parade begins), Federal Bldg., E. Liberty at S. Fifth Ave. Free. For information or to volunteer to be one of the costumed fantasy characters, call Jan Onder at 662-6615.*

"A Victorian Christmas": Kempf House. See 2 Saturday. 1-4 p.m.

25th Annual Community "Messiah" Sing. All interested people capable of reading and performing the vocal or instrumental parts are welcome to join this friendly, informal, unrehearsed performance of Handel's Christmas oratorio. Between 120 and 150 singers usually participate, including professionals, semi-professionals, serious amateurs, family groups, church choirs, etc. Conducted by Plymouth Cantata Choir director Bob Platt, who was also choral director at Pioneer High for 25 years. Vocal scores and orchestral parts provided, but participants may bring their own. (The "Prout" edition, published by Schirmer, is used.) Musicians bring their own stands. All prospective orchestra players should call Mary Blaske at 665-5964 as soon as possible. Cider provided; bring goodies to share. *1:15 p.m. (orchestra reports), 1:30 p.m. (singers report), 1:45 p.m. promptly (start), St. Clare's Episcopal Church, 2309 Packard Rd. Small donations requested to help defray expenses. 665-5964.*

★ **Senior Sunday Fun Bunch: Ann Arbor Recreation Department Senior Adult Program.** See 3 Sunday. 1:30-4:30 p.m.

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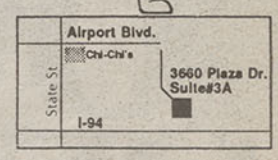
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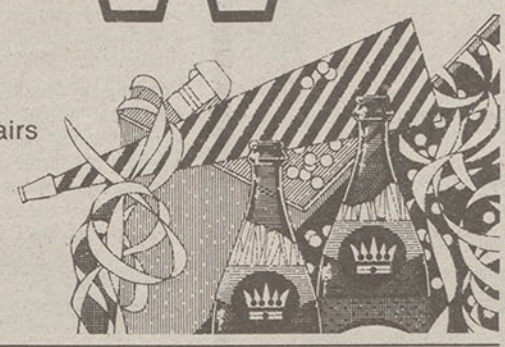
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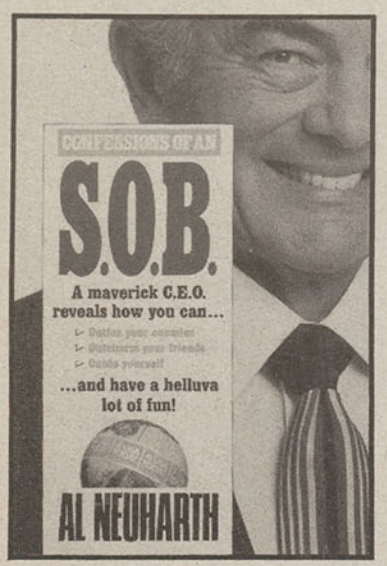
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★ **Christmas Concert: Washtenaw County Historical Society.** The local **Women's Chamber Chorus** performs a varied program of Christmas music, from Irving Berlin's "White Christmas" and Mel Torme's "Christmas Song" to carols by John Rutter and Douglas Wagner. Also, a reunion performance by **Lyra**, a local men's chorus that in its mid-50s heyday was popular enough to fill Hill Auditorium. The audience is also welcome to explore the Clements Library's current exhibit of antique toys (see Galleries). *2 p.m., U-M William Clements Library, 909 South University at Tappan. Free. 663-8748, 665-8287.*

★ **"Middle Eastern Ceramics": U-M Museum of Art Sunday Tour.** See 3 Sunday. 2-3 p.m.

"Artful Collisions: Collaborative Events in the Arts Media": U-M Dance Department. See 7 Thursday. 2 p.m.

"The Sorcerer": U-M Gilbert & Sullivan Society. See 7 Thursday. 2 p.m.

★ **Briarwood Holiday Music Series.** See 2 Saturday. Today: **Varsity Blues**. 2 p.m.



British flutist Wissam Boustany comes to Kerrytown Concert House for a concert of classical and contemporary music with local pianist Walid Howrani, Sun., Dec. 10.

"The Star of Bethlehem": U-M Exhibit Museum Planetarium. See 9 Saturday. 2, 3, & 4 p.m.

"The Ghost of Mr. Penny": EMU Theater of the Young. See 8 Friday. 2:30 p.m.

★ **Holiday Concert: Ann Arbor Civic Chorus.** Ruth Kenny leads this local volunteer choir in a concert of show tunes and holiday music. An audience sing-along is included. *2:30 p.m., Slauson Middle School auditorium, 1019 W. Washington. Free. 994-2326.*

★ **WAVES Digital Music Ensemble: U-M School of Music.** U-M jazz studies director Edward Sarath leads this student ensemble in a program of compositions and improvisations using the latest electronic music technology. *3 p.m., Rackham Auditorium. Free. 763-4726.*

"Caroling by Candlelight": Ann Arbor Symphony Orchestra. A popular annual sing-along for all ages. Guest conductor **Leslie Dunner**, who is also assistant conductor of the Detroit Symphony Orchestra, directs the symphony in a variety of favorite Christmas carols. Guest artists include local soprano **Constance Barron**, a handbell choir directed by **Carol Muehlig**, and the **Boychoir of Ann Arbor**, directed by **Thomas Strode.** These three performances always sell out in advance, so get your tickets early. *3, 5, & 7:30 p.m., Michigan League Ballroom. General admission $7 (children, $5); patron seating $15 (children, $10). For advance ticket information, call 764-0446.*

★ **Campus Band: U-M School of Music.** U-M music grad student James Nissen directs this ensemble of nonmusic majors in a concert of band music by Carl King, Malcolm Arnold, John Barnes Chance, Edward Llewellyn, and Percy Grainger. Featured soloist is Louise Maldonado on the euphonium (tenor tuba). *4 p.m., Hill Auditorium. Free. 763-4726.*

★ **U-M Residential College Singers.** U-M music school choral conducting grad student Mark Conley directs this chorus of Residential College students in their annual fall concert. The program features Jewish, Welsh, English, and Spanish folk songs. Also, Jane Heirich directs the **Residential College Madrigal Singers** in a program of madrigals from Orlando Gibbons to P. D. Q. Bach. *4 p.m., U-M Residential College Auditorium, East Quad, 701 East University. Free. 763-0176.*

★ **"Rabbits, Hamsters, and Other Furry Friends": Humane Society of Huron Valley.** U-M medical school laboratory animal medicine professor Howard Rush discusses the needs of small domestic pets. Topics include feeding, housing, handling, husbandry, nutrition, and more. Followed by a question-and-answer period. Free pet care literature. *4-5:30 p.m., Ann Arbor Dog Training Club, 1575 E. North Territorial Rd. (2 miles east of US-23). Free. 662-5545.*

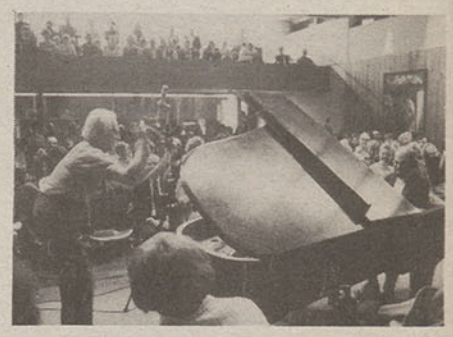
Gerald Klickstein: Kerrytown Concert House. A program of classical guitar music by this University of Texas at San Antonio music professor, a former MSU faculty member who has studied with the late Andres Segovia and other leading masters. The program spans 400 years of works for guitar, including pieces by Dowland, Sanz, Weiss, Coste, Lauro, and Ponce. A highlight is the Ann Arbor premiere of "Dawn of the Last Day," an unusual work by contemporary Parisian composer Francis Kleynjans that evokes the final moments of a prisoner on the day of his execution. *4 p.m., Kerrytown Concert House, 415 N. Fourth Ave. Tickets $5, $8, & $10. Reservations suggested. 769-2999.*

★ **Morris Dancing: Ann Arbor Morris & Sword Dancers.** See 3 Sunday. 5-7:30 p.m.

★ **"Veggie Potluck Dinner": Jewish Community Center Outing Club.** All singles in their 20s and 30s are invited to enjoy a potluck and watch **"The Bishop's Wife"** (Henry Koster, 1947), a seasonal comedy starring Cary Grant, Loretta Young, and David Niven. Bring a vegetarian dish to pass. *5:30 p.m., Jewish Community Center lounge, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

Boar's Head Festival and Feast: First Presbyterian Church. Also, December 13. First Presbyterian Church music director Donald Bryant conducts the church orchestra, all five of the church choirs, and six vocal soloists. The program features secular Renaissance dance and instrumental, choral, and vocal music, and a lavishly lighted, fully staged Nativity pageant with sacred carols. The audience is invited to join in much of the singing. The music is followed by a traditional English feast, including roast beef and pork, mince pies, and plum pudding. During the feast, madrigal singers wander from table to table. *6 p.m., First Presbyterian Church, 1432 Washtenaw at Hill. Festival and feast: $13 (8th-grade students & younger, $4). Festival only: $4 (8th-grade students & younger, $1). Tickets for the feast are likely to sell out very quickly. Ticket forms available at the church. No phone orders. For information, call 662-4466.*

★ **WAND's 5th Anniversary Celebration: Women's Action for Nuclear Disarmament.** The local WAND chapter celebrates its 5th anniversary with a family program that includes funny and inspiring recollections by members, a sing-along of peace and justice songs led by Linda Jones, and a variety of children's activities. Also, a potluck dinner. Bring a main dish (if your last name begins with A-I), a salad or vegetable (J-R), or dessert (S-Z). Plates, flatware, and beverages provided. *6 p.m., St. Aidan's/Northside Church, 1679 Broadway (near North Campus). Free. 761-1718.*



The annual Ragtime/Jazz Bash, featuring bones player Percy Danforth and pianist William Albright among other local musical luminaries, returns to the First Unitarian Church, Sun., Dec. 10.

★ **Christmas Concert: Our Own Thing Chorale.** U-M music professor Willis Patterson leads this local chorus in a concert of Christmas music. The varied program ranges from excerpts from Handel's "Messiah" to "Christmas in the Western World," William Grant Still's setting of Christmas carols from North and South America. Also, spirituals. *7:30 p.m., Bethel A.M.E. Church, 900 Plum St. Free. 995-0377.*

Annual Ragtime/Jazz Bash: First Unitarian Church. This popular, high-spirited holiday event features many of the area's top jazz and ragtime artists. Performers include U-M music professors and pianists **Bill Albright** and **James Dapogny**, both specialists in ragtime and New Orleans jazz. Also, boogie-woogie and Harlem stride-style pianist **Bob Seeley** of Detroit, local octogenarian and bones virtuoso **Percy "Mr. Bones" Danforth**, and **Ragtime Charlie and Sister Kate**, a banjo and piano duo.

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Some surprises to be announced. *8 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. $9 (students and seniors, $5) at the door only. 665-6158.*

★**Concert Band: U-M School of Music.** Conductors H. Robert Reynolds and Jerry Luckhardt lead this U-M music student ensemble in works of Bach, Shostakovich, Grainger, Persichetti, and others. *8 p.m., Hill Auditorium. Free. 763-4726.*

Wissam Boustany & Walid Howrani in Concert: Kerrytown Concert House. Lebanese flutist Boustany is widely acclaimed in his adopted country of England for his exuberant and expressive performances. He is joined today by local pianist and composer Walid Howrani. The program includes sonatas by Franck and Martinu, and a performance of Howrani's "Life Cycle," a piece that chronicles human experience from birth to death. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 & $12. Reservations suggested. 769-2999.*



The highly acclaimed Aulos Ensemble gives a concert of Baroque chamber music, Mon., Dec. 11.

★**30th Annual Festival of Lessons and Carols: EMU Music Department/EMU United Ministries in Higher Education.** EMU music student singers and instrumentalists present the Christmas story in a program of alternating text and song adapted from the famous Christmas Eve service at King's College, Cambridge (England). *8 p.m., Pease Auditorium, EMU campus, Ypsilanti. (Take Washtenaw to College Place and turn left.) Free. 487-4380.*

Stan Eby and Glenn Hendrix: Ann Arbor Council for Traditional Music and Dance. Traditional songs and tunes from Beaver Island, Michigan, many of them variants of well-known folk songs. Pianist Eby and fiddler Hendrix are both former Ann Arborites now living in Grand Rapids. *8 p.m., Gretchen's Day Care House III, 1745 W. Stadium. $3 donation. 769-1052.*

Andy Breckman: The Ark. A former staff writer on "Saturday Night Live" and "Late Night with David Letterman," Breckman performs hilarious songs on a wide range of oddball topics, from a mad doctor flinging a sheepdog off a roof to see if dogs can fly to a man lamenting the demise of his fiancee, who was felled (coincidentally) by a plummeting sheepdog. Ark manager Dave Siglin says Breckman may be the funniest performer ever to appear in his club, and considering how seriously Siglin takes humor, that's high praise indeed. *8 p.m., The Ark, 637 ½ S. Main. $8.75 (members & students, $7.75) at the door only. 761-1451.*

Israeli Dancing: Jewish Community Center. See 3 Sunday. 8:30-10 p.m.

FILMS

FV. "Detour" (Edgar G. Ulmer, 1945). Melodrama about a hitchhiker and a femme fatale. See Flicks. FREE. Lorch, 7 p.m. **"Double Indemnity"** (Billy Wilder, 1944). Classic story of murder and intrigue. The inspiration for "Body Heat." Barbara Stanwyck, Fred MacMurray, Edward G. Robinson. FREE. Lorch, 8:15 p.m.

11 Monday

★**Weekly Rehearsal: Women's Chamber Chorus.** See 4 Monday. 10-11:15 a.m.

★**Holiday Gala: Clements Library.** A festive event celebrating the current exhibit about the history of the American Christmas tree (see Galleries). All invited to enjoy the Victorian holiday decorations and view an exhibit of antique toys. Students of U-M voice professor Joan Morris perform traditional American songs. At 4 p.m., Philadelphia-based early American authority Marion Carson gives a talk about **"The Christmas Tree in American Tradition."** A reception follows. *3-5 p.m., Clements Library, South University at Tappan. Free. 764-2347.*

"Trees, Woodlands, and Wetlands: Working with the City's New Natural Features Guidelines": Ann Arbor Area Chamber of Commerce. Workshop to help developers, architects, public officials, and other interested citizens understand and use the city's recently adopted guidelines for protecting natural features. Includes talks by local architect Peter Pollack on the public importance of natural features and by city planning director Martin Overhiser on how to comply with the guidelines. Also, a case study of how the guidelines would be applied to a local piece of property being groomed for development. Includes a question-and-answer period. Cash bar. *3-6 p.m., Weber's Inn, 3050 Jackson Rd. $25. Reservations required by December 8. 665-4433.*

★**Potluck Dinner: Ann Arbor Cage Bird Club.** A chance to meet and socialize with fellow cage bird owners and hobbyists. All invited. *7 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. To find out what to bring for the potluck, call Kathy Cotton at 973-0232.*

U-M Men's Basketball vs. Chicago State. *7:30 p.m., Crisler Arena. $10 (if available). 764-0247.*

★**"Quality of Care: Precept and Practice": Alliance for the Mentally Ill of Washtenaw County.** Talk by U-M epidemiology professor Victor Hawthorne, a member of Michigan's Quality of Care Task Force. All invited. *7:30-9:30 p.m., Burns Park Community Center, 1320 Baldwin. Free. For information about tonight's program or about support groups for siblings and other relatives of the mentally ill, call 994-6611 or 662-0196.*

Aulos Ensemble: University Musical Society. A concert of chamber music by Bach, Handel, Rameau, Telemann, and Vivaldi by one of America's foremost Baroque ensembles. Founded in 1973 by several Juilliard graduates, the group performs period music on Baroque instruments, including harpsichord, flauto traverso, and viola da gamba. The ensemble has toured worldwide and made many highly acclaimed recordings. Critics praise the musicians for their "impeccable intonation" as well as their lively and personable stage presence. *8 p.m., Rackham Auditorium. Tickets $10-$20 in advance at Burton Tower. To charge by phone, call 764-2538 or 763-TKTS.*

★**Writers' Series Party: Guild House.** All invited to come read a brief poem or piece of short fiction. Followed by refreshments and socializing. *8:30 p.m., Guild House, 802 Monroe. Free. 662-5189.*

Evans Johns and the H-Bombs: Rick's American Cafe. This maniacally raucous rock 'n' roll quartet from Austin, Texas, is led by singer/songwriter Evans Johns, a former member of the LeRoi Brothers. The band's music is a boisterous, blues-inflected blend of country, rockabilly, roadhouse R&B, Cajun, and Tex-Mex dance music. Their debut LP was produced by Garry Tallent of the E Street Band. *9:30 p.m., Rick's American Cafe, 611 Church St. $3 at the door only. 996-2747.*

FILMS

No films.

12 Tuesday

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Tuesday. *9:30-10 a.m., Ann Arbor Public Library West Branch (Westgate shopping center).*

★**Coffee Break and Children's Story Hour: Ann Arbor Area Neighborhood Bible Studies.** See 5 Tuesday. 10-11:30 a.m.

★**Morning Coffee: Coterie-Newcomers Club of Ann Arbor.** Informal; children welcome. Coterie is open to all women who have moved or returned to Ann Arbor within the past two years. *10 a.m.-noon. Free. For location and information, call 663-7867 or 995-0085.*

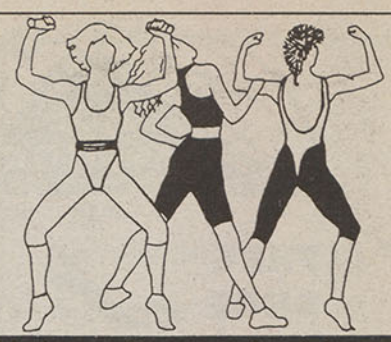
★**"The Writer's Life": Ann Arbor Public Library "Booked for Lunch."** Talk by U-M creative writing program director **Nicholas Delbanco**, author of several acclaimed novels and nonfiction books, including the recent *Running in Place*, an autobiographical essay about his travels in the Provence area of France. Bring a bag lunch; coffee and tea provided. Taped for repeat broadcasts on cable channel 8. *12:10-1 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2342.*

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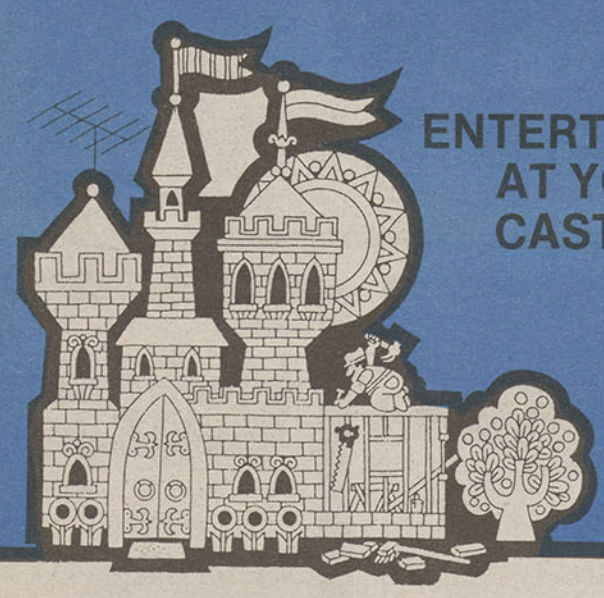
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Transcendental meditation teacher Bija Bennett demonstrates her original synthesis of yoga and dance in a concert, Dec. 13.

position projects. *2:30–5 p.m., U-M Dance Bldg. Studio A, 1310 North University Ct. Free. 763–5460.*

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Tuesday. *2:30–3 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall).*

★ **Ann Arbor Suzuki Institute Students: Briarwood Holiday Music Series.** See 2 Saturday. 7 p.m.

★ **Monthly Meeting: Ann Arbor Magicians Club.** All amateur and professional magicians invited to discuss and practice principles of illusion. Beginners welcome. *7 p.m., location to be announced. Free ($10 annual dues for those who join). For information and location, call 994–0291.*

★ **Monthly Meeting: 4-H Challenge Club.** Open to youths in grades 7-12, this club focuses on nature study and outdoor adventure, including winter camping, rock climbing, caving, backpacking, and canoeing. Monthly meetings are used to plan trips and practice skills. Youths must be accompanied by a parent at their first meeting. *7–9 p.m., Washtenaw County Cooperative Extension Office, 4133 Washtenaw (entrance on Hogback). Free. For information, call 4-H youth agent Patrick McFarlane at 971–0079.*

★ **Washtenaw Ski Touring Club Meeting.** All invited to learn about the club's upcoming ski trips, outings, and other social events. Informal socializing starts at 7 p.m. *7:30–9 p.m., Avis Tenneco Automotive Training Center, 5520 S. State (1 mile south of Ann Arbor Airport). Free ($11 annual dues for club membership). 662–SKIS.*

★ **Monthly Meeting: Huron Valley Rose Society.** Speaker and topic to be announced. Followed by discussion on the growing and care of roses. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 663–6856.*

★ **"Cholesterol: What's Hot and What's Not": U-M Medical Center "Health Night Out."** Lecture by Carl Orringer, director of the U-M MedSport preventive cardiology program at Domino's Farms. In addition to various cholesterol-related issues, Orringer also discusses MedSport's nutritional programs, including two MedSport publications, the *Grocery Shopping Guide* and the new *High Fit, Low Fat Cookbook*. Refreshments. *7:30–9:30 p.m., U-M Kellogg Eye Center Auditorium, 1000 Wall St. Free. 764–2220.*

★ **"A Kind Heart": Jewel Heart.** See 5 Tuesday. 7:30 p.m.

★ **"Why Would Anyone Choose Prayer Instead of Medicine?": First Church of Christ, Scientist.** Talk by Robert Jeffrey, a Christian Science lecturer from Franklin, Michigan. *8–9 p.m., Sheraton University Inn, 3200 Boardwalk (off Eisenhower at S. State). Free. 662–1694.*

★ **Weekly Meeting: Time and Relative Dimensions in Ann Arbor.** See 5 Tuesday. 8 p.m.

★ **University Symphony Orchestra, Chamber Orchestra, and Chamber Choir: U-M School of Music.** Gustav Meier and Theodore Morrison direct these U-M music student ensembles in a concert of orchestral and vocal works. The program includes Morrison's Missa Brevis for chamber chorus, Richard Strauss's "Also Sprach Zarathustra," and Brahms's Quartette Op. 69, including the songs "Der Abend," "Fragen," and "An die Heimat." *8 p.m., Hill Auditorium. Free. 763–4726.*

Ann Arbor Singles Ballroom Dancers. See 5 Tuesday. 8:30 p.m.

Showcase Night: MainStreet Comedy Showcase. See 5 Tuesday. 8:30 p.m.

★ **Speed Workout: Ann Arbor Track Club.** See 5 Tuesday. 9 p.m.

FILMS

MTF. "Fat City" (John Huston, 1972). Also, December 13. Adaptation of Leonard Gardner's novel about a boxer and his protege. Stacy Keach, Jeff Bridges. Mich., 7 p.m. **"Split"** (Chris Shaw, 1988). Through December 16. Wacky sci-fi comedy. Mich., 9:15 p.m.

13 Wednesday

★ **"Current Downtown Issues": Lively Downtown Task Force (Ann Arbor Area 2000).** Also, December 27. All invited to join an informal discussion of current downtown development issues. *8–9:30 a.m., Ann Arbor "Y" Conference Room, 350 S. Fifth Ave. at William. Free. For information, call Carolyn White at 663–0536 or David Kwan at 769–2700.*

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Tuesday. *9:30–10 a.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt between Packard and Ellsworth).*

★ **Fine Art Videotapes: U-M Museum of Art.** Last in a series of Wednesday lunchtime video showings about the work of various artists. Today: **"Restoration of the Sistine Chapel: Michelangelo Revealed."** *Noon, U-M Museum of Art audiovisual room, S. State at South University. Free. 764–0395.*

★ **Cassini Ensemble: Jacobson's.** See 7 Thursday. 6–8 p.m.

Boar's Head Festival and Feast: First Presbyterian Church. See 10 Sunday. 6 p.m.

★ **Lincoln High School Choir: Briarwood Holiday Music Series.** See 2 Saturday. 7 p.m.

★ **"Boundaries of Exchange Leadership": New Dimensions Study Group.** Ed Kobrinski, president of the local information management firm Inscape, discusses a new model of leadership that he has developed, based on the integrity and transcendence of a charismatic leader. This leadership model applies to personal as well as business and political relationships. *7:30–10 p.m., 215 N. Seventh St. (between Miller and Huron). Free. 971–2584.*

★ **Community High School Jazz Ensembles and Student Jazz Workshops: Community High School.** Mike Grace directs these talented high school student ensembles, including the award-winning CHS 1:45 Jazz Band. Also, a performance by bassist Grace's own trio, featuring pianist Eddie Russ, drummer Cary Kocher, and guest artist Louis Smith, an internationally known trumpeter from Detroit. *7:30 p.m., Community High School Craft Theater, 401 N. Division. (Parking available in the lot behind the school, off N. Fifth Ave. at Detroit St.) Free. 994–2021.*

Israeli Dancing: Hillel. See 6 Wednesday. 7:30–10 p.m.

"Consciousness in Motion: The Art of Movement and Breath Through the Perspective of Maharishi Ayurveda": The Transcendental Meditation Program. Bija Bennett demonstrates her original synthesis of dance and an ancient system of medicine recently brought to this country. Bennett is a dancer, TM teacher, and yoga student who developed her practice of healing through movement while working with physicians at the Maharishi Ayurveda Health Center in Lancaster, Massachusetts. *7:30 p.m., U-M Dance Bldg. Studio A, 1310 North University Ct. $5 (students, $2) at the door only. 996–8686.*

Alton String Quartet: Kerrytown Concert House. An evening of chamber music performed by this

graduate quartet in residence at Northern Illinois University. The group is joined tonight by MSU faculty pianist Albertine Votapek. Program: Beethoven's String Trio in G Major, Schoenberg's String Trio, and Brahms's Piano Quartet in G Minor. Reception follows. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. Tickets $7 and $10 (students, $5). Reservations suggested. 769–2999.*

"The Lion in Winter": Ann Arbor Civic Theater. Also, December 14–16. AACT veteran Ted Heusel directs this sharp-toothed historical drama about family rivalry in the 12th-century court of King Henry II of England. Playwright James Goldman's depiction of the bitter relations between Henry and his estranged wife, Eleanor of Aquitaine, and the competition among their three grown sons, is unabashedly modern, viciously funny, and fraught with Freudian overtones. Reunited at Christmastime, the king and queen each promote their favorite sons as heirs to the throne. Eleanor's choice is Richard the Lionhearted, while Henry favors his weakling youngest, John. The resentful and scheming older son, Geoffrey, plots revenge on the whole family, while the king's mistress, Alais, seeks simply to hold her own. The dialogue is bitingly satirical, the plot an intricate chess game of strategy, countermoves, and intrigue. Stars U-M economics professor Robin Barlow as Henry, Nancy Heusel as Eleanor, and Julie Vorus as Alais. Dana Buck is Richard, Tom Mull is Geoffrey, and Jeffrey Pickell is John. Also in the cast are Tim Cordes and Jeffrey Skevington. *8 p.m., Lydia Mendelssohn Theater, Michigan League. Tickets $9–$12 in advance at the Michigan League Box Office, the Michigan Union Ticket Office, and at the door. Discounts for seniors and youths under 17 ($8) available for Wed., Thurs., and Sat. matinee only. Student discounts are $5 (Wed., Thurs., & Sat. matinee), $7 (Fri. & Sat.). To charge by phone, call 662–7282 or 763–TKTS.*

Stunt Johnson Theater: MainStreet Comedy Showcase. Also, December 14. Comedy sketches and lampoons by this local ensemble known for its fresh, innovative material. Preceded by various opening acts. Alcohol is served. Wednesday is nonsmoking night. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $8 (students, $4) cover charge. 996–9080.*

FILMS

MTF. "Fat City" (John Huston, 1972). Adaptation of Leonard Gardner's novel about a boxer and his protege. Stacy Keach, Jeff Bridges. Mich., 7 p.m. **"Split"** (Chris Shaw, 1988). Through December 16. Wacky sci-fi comedy. Mich., 9:15 p.m.



Robin Barlow as King Henry II gives a pep talk to his son John, played by Jeffrey Pickell, in James Goldman's brilliant tragicomic historical drama, "The Lion in Winter," presented Dec. 13–17 by the Ann Arbor Civic Theater.

14 Thursday

"The Development of Technical and Musical Skills Through Piano Literature": Ann Arbor Area Piano Teachers Guild. Panel discussion and keyboard demonstration by local piano teachers Mary Bates, Sara Carriere, and Patricia VerLee. *9:30 a.m., Kerrytown Concert House, 415 N. Fourth Ave. $3. 665–5346.*

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Tuesday. *10–10:30 a.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall).*

★ **"Middle Eastern Ceramics": U-M Museum of Art "Art Breaks."** See 7 Thursday. 12:10–12:30 p.m.

★ **Piano Concert and Voice Recital: U-M Hospitals Gifts of Art.** A concert by two young professionals and longtime friends, pianist **Fred Weldy** and soprano **Lauren Wagner,** who met during their undergraduate studies at the U-M. They perform

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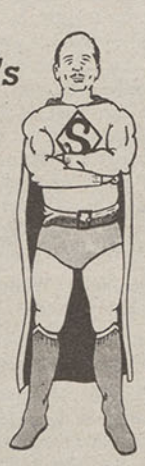
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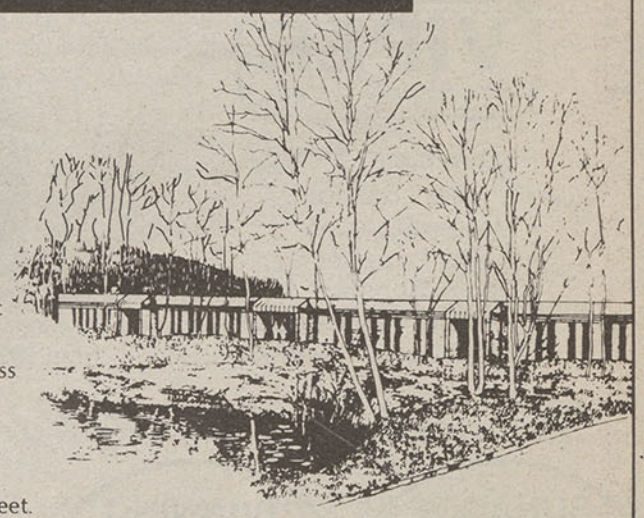
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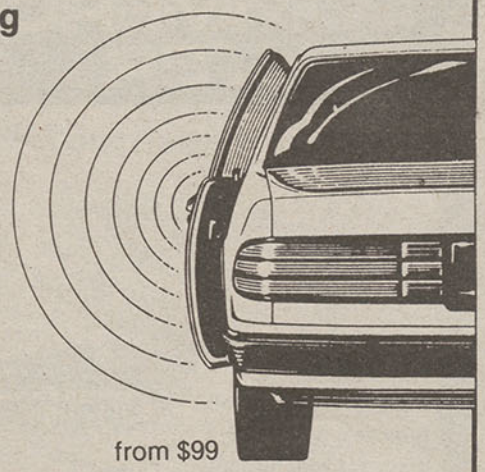
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classical and popular works separately and together. Weldy has worked as an accompanist and vocal coach in New York and has appeared in solo concert in Carnegie Hall. He is currently pursuing a doctorate in music at the U-M. Wagner, an Ann Arbor native, has recently sung leading roles with the prestigious Santa Fe and Seattle opera companies. *12:30 p.m., U-M main hospital 1st-floor lobby. Free. 936-ARTS.*

★ **Thursday Lunch Bunch: Jewish Community Center.** See 4 Thursday. Today: **"Yidn Mit'n Fiddle,"** a 1930s Yiddish musical film starring Molly Picon. English subtitles. 1:15 p.m.

★ **"The New Basics Cookbook": Kitchen Port.** Julee Rosso, co-author of the best-selling gourmet guide *The Silver Palate Cookbook*, is on hand to chat with visitors and sign copies of her latest book, co-authored by Sheila Lukins. The new cookbook is an encyclopedic work containing 950 recipes with exotic variations on American cuisine. *5-6 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★ **"Origami Ornament Party": Jacobson's.** Local master paper-folder Don Shall shows children how to make a paper Christmas tree ornament using this ancient Japanese technique. *7-9 p.m., Jacobson's children's floor, 612 E. Liberty. Free. 769-7600.*

★ **Briarwood Holiday Music Series.** See 2 Saturday. Today: the **Jefferson Singers.** 7 p.m.

★ **"Journeywomen": Guild House Women & Spirituality Series.** All women invited to join this gathering, led by local women's counselor Lisa Bancel, to explore women's spirituality through drumming, ritual, shamanic journeying, prayer, or healing. *7:30 p.m., Guild House, 802 Monroe. Free. 662-5189.*

U-M Women's Basketball vs. University of Wisconsin-Green Bay. *7:30 p.m., Crisler Arena. $1. 764-0247.*

★ **Ann Arbor Ski Club Meeting.** All invited to learn about the ski club and upcoming winter events. Club activities include downhill and cross-country ski trips, skiing education, ski swaps, racing, and various social events. Membership open to anyone 21 or older. *8 p.m., Schwaben Hall, 217 S. Ashley. Free. 761-3419.*

"Frankie and Johnny in the Claire de Lune": Concerned Artists Theater Company. Also, December 15-17, 21-23, & 28-31. Simon Ha, director of the recent Civic Theater hit production of "I'm Not Rappaport," directs the area premiere of Terrence McNally's award-winning off-Broadway comedy. It's about a romance that blossoms improbably out of the tension between two ill-starred, tough-skinned souls, a waitress and a short order cook. Critic Clive Barnes calls the play a "very sweet, extraordinarily funny, romantic and ribald comedy." The cast features Detroit actor Vance Dennard, who starred in last summer's superb Performance Network production of "Pantomime," and Mary L. Pettit, a top-notch Ann Arbor actress most often seen in Civic Theater and Brecht Company shows. *8 p.m., Performance Network, 408 W. Washington. $9 by reservation and at the door. 663-0681.*

"The Lion in Winter": Ann Arbor Civic Theater. See 13 Wednesday. 8 p.m.

Stunt Johnson Theater: MainStreet Comedy Showcase. See 13 Wednesday. 8:30 p.m.

★ **7th Annual Apartment Jazz Christmas Party: Apartment Lounge.** The Apartment's original house band reunites for one night only to host this annual all-star holiday jam session, which always brings out many of the Ann Arbor-Detroit area's finest jazz musicians and vocalists. The core band includes guitarists Marc Anderson and Sam Clark, saxophonist and vocalist Paul Vornhagen, bassist Pete Hodges, and drummer Karl Dieterich. Free hors d'oeuvres. *9 p.m.-2 a.m., Apartment Lounge, 2200 Fuller Rd. (in Huron Towers, across from the V.A. Hospital). Free admission. 769-4060.*

FILMS

HILL. "After Hours" (Martin Scorsese, 1985). A mild-mannered computer programmer undergoes a comic nightmare of events during one evening in seedy NYC nightspots. Rosanna Arquette, Thomas Chong, Cheech Marin, Terri Garr. Hillel, 8 & 10 p.m.

15 Friday

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Tuesday. *9:30-10 a.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William.*

"The Bush Administration's Proposed Clean Air Act Amendments": Ann Arbor Area Chamber of Commerce Public Affairs Luncheon. Talk by EPA air and radiation assistant administrator William Rosenberg. *11:30 a.m.-1:30 p.m., Ann Arbor Marriott, 3600 Plymouth Rd. $25 (chamber members, $20) includes lunch. Reservations required. 665-4433.*

★ **Holiday Concerts: South University Merchants Association.** Programs of seasonal music by the **Community High School Singers** (12:30-1:30 p.m.) and the **New Hope Baptist Church Choir** (6-7 p.m.). *12:30-1:30 p.m. & 6-7 p.m., corner of East University and South University. Free.*

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 1 Friday. 3-6 p.m.

★ **State Street Area Merchants Holiday Entertainment.** See 1 Friday. Today: **St. Francis School** (4-6 p.m.) and **St. Thomas Grade School Carolers** (5-7 p.m.).

3rd Annual Christmas Party: Southeastern Michigan Jazz Association. Jazz lovers are invited to a holiday celebration featuring food, a cash bar, and great music, including traditional jazz by an ensemble featuring several members of the popular Olivia Street Stompers, and straight-ahead jazz by a trio led by SEMJA founder Ron Brooks on bass. *5-9 p.m., Bird of Paradise, 207 S. Ashley. $8 (SEMJA members, $5) at the door. 662-8310.*

★ **Holiday Contest Winners: Main Street Area Association.** Downtown shoppers are invited to vote for their favorite holiday window display in participating Main Street area stores. The popular favorite is announced tonight at the Main Street Holiday Information Center, where ballots are available, December 1-13. Also, a "Main Street Maindeer" plush toy is hidden in each of seven of the window displays, and all kids ages 12 and under are invited to find all seven of them. Entry forms, available at the information center, are to be submitted at Dom's Bakery (December 1-13), where each contest participant receives a free goody. Tonight, each contestant who locates all seven is eligible to win one of the Maindeer in a drawing by Santa. *7 p.m., Main Street Holiday Information Center, 309 S. Main. Free.*

★ **Our Ladies' Madrigal Singers: Main Street Area Association Holiday Music Series.** See 1 Friday. Also, a performance by the **Clague Middle School Chorale** (7-8 p.m., in a Main Street gallery to be announced). 7-9 p.m.



Mary L. Pettit and Vance Dennard star in "Frankie and Johnny in the Clair de Lune," Terrence McNally's improbable romance, Dec. 14-17, 21-23, and 28-31 at Performance Network.

★ **Ann Arbor Symphony Brass Quintet: Briarwood Holiday Music Series.** See 2 Saturday. 7 p.m.

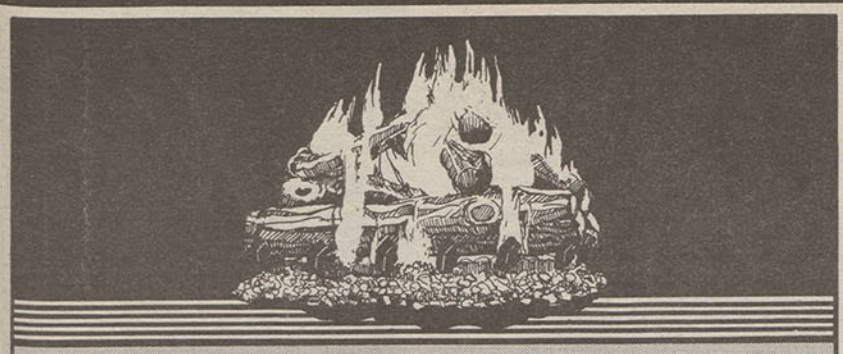
"Frankie and Johnny in the Claire de Lune": Concerned Artists Theater Company. See 14 Thursday. 7 & 10 p.m.

★ **Monthly Meeting: University Lowbrow Astronomers.** Speaker and topic to be announced. All invited. *7:30 p.m., Detroit Observatory, E. Ann at Observatory. Free. 434-5668.*

★ **"The Bethany Mission Site": Michigan Archaeological Society.** Alma College archaeology instructor Scott Beld talks about this Ojibway Indian site near St. Louis, Missouri. *7:30 p.m., Modern Languages Bldg., room 124B. Free. 971-5210.*

U-M Ice Hockey vs. University of Illinois-Chicago. *7:30 p.m., Yost Ice Arena. $4 & $6. 764-0247.*

★ **International Folk Dancing: U-M Folk Dance Club.** See 1 Friday. *8-11 p.m., Michigan Union Anderson Room.*

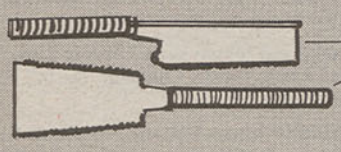


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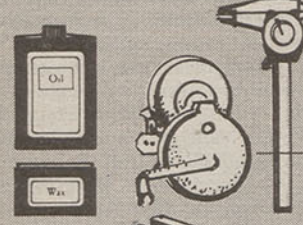
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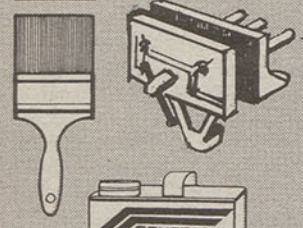


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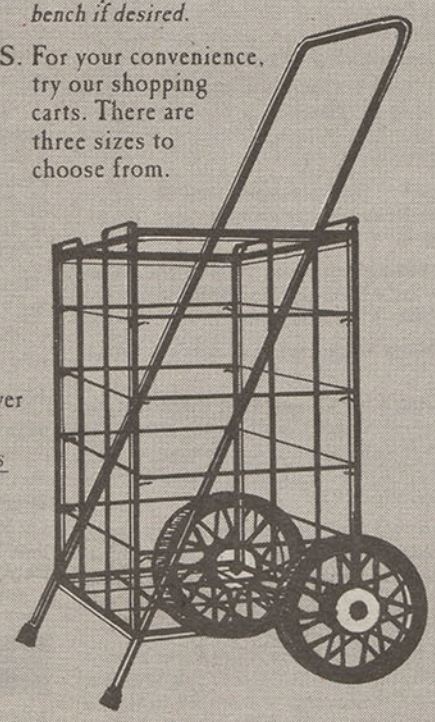
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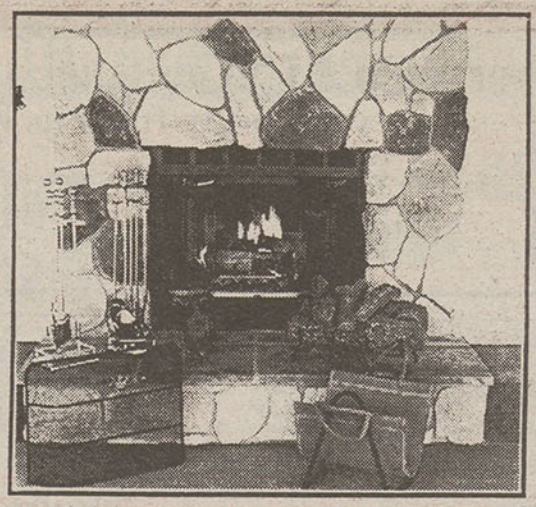
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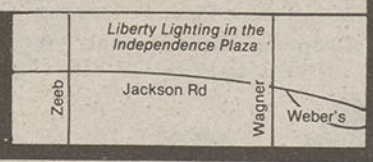
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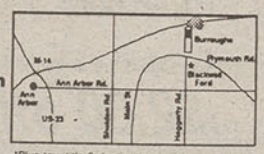
1990 F-150 XLT

XLT LARIAT TRIM, HANDLING PACKAGE, AM/FM STER/CASSCLK, SPD CNTRL/TLT WHEEL, AIR COND, PWR DOOR/WINDOW LOCKS, DELUXE WHEELS, SLIDING REAR WINDOW, HD SERVICE PACKAGE, 4.9L EFI I6, 5-SPD MAN O/D, AUXILIARLY FUEL TANK. Stk. #8512. Was $15,588

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vices, First Presbyterian Church, 1432 Washtenaw at Hill. Free. 662–4466.

★ **Family Hanukkah Celebration: Jewish Cultural Society.** Dreidel games, candle lighting, arts & crafts activities for kids, and group singing and dancing. Also, traditional foods such as potato kugel (a grated potato casserole), sufganyot (fried jelly donut), and bimuelos (fried noodle dough sprinkled with powdered sugar). Sale of Hanukkah candles and adult and children's books appropriate for Hanukkah gifts. All invited. *10 a.m.–noon, Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 665–5761.*

★ **"Winter Wildlife Nature Walk": Washtenaw County Parks & Recreation Commission.** Entertaining and informative WCPARC naturalist Matt Heumann leads this hunt for signs of animal life, including tracks, dig marks, and droppings. *10 a.m., Park Lyndon South, North Territorial Rd. (1 mi. east of M-52), Lyndon Twp. Free. 971–6337.*

"Elmo's Jingle Bell Run": Elmo's Supershirts. More of a tour than a timed run. Meet at the Michigan Theater to divide into small groups, each led by a volunteer "rundeer," for a 45-minute walk, jog, or run through the U-M Diag and Arboretum. The course returns to the Michigan Theater for refreshments, singing, and door prizes. Runners and walkers of all ages and abilities welcome. *10 a.m., Michigan Theater. $1 donation. 665–0370.*

★ **Saline Jazz Band: State Street Area Merchants Holiday Entertainment.** See 1 Friday. Noon–3 p.m.

"Santa on Ice": Ann Arbor Parks Department. All invited to join Santa in skating to recorded holiday music programmed by a DJ. Free candy canes and photos and conversation with Santa. Bring your own camera. *1–3 p.m., Veterans Ice Arena, 2150 Jackson Rd. $3 (youths 17 & under and seniors, $2.50). Skate rentals: $1.50. 761–7240.*

★ **Senior Sunday Fun Bunch: Ann Arbor Recreation Department Senior Adult Program.** See 3 Sunday. 1:30–4:30 p.m.



"New Age vaudevillian" O. J. Anderson brings his blend of comedy, mime, and clowning to The Ark for a family show, Sun., Dec. 17.

"The Happy Family Holiday Show with O. J. Anderson": The Ark. Despite a successful national career and a blossoming international reputation—last summer he taught clowns from 17 countries in Europe—O. J. Anderson remains one of the lesser-known treasures of the performing arts scene in his hometown. Over the years he's billed himself variously as "the talking mime" and "a New Age vaudevillian," but the plain fact is that he's an immensely talented clown—mischievous, merry, and outrageously funny. And he loves to ensnare his audience in his pranks. Today's show addresses the challenge of finding that special gift for that "special someone." *2 p.m., The Ark, 637 1/2 S. Main. Tickets $5 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763–TKTS.*

★ **Ann Arbor Symphony Percussion Ensemble: Briarwood Holiday Music Series.** See 2 Saturday. 2 p.m.

"Winterworks": Community High School Fine Arts Repertory Company and Community High School Singers. See 7 Thursday. *2 p.m., Ann Arbor Civic Theater, 1035 S. Main.*

"The Star of Bethlehem": U-M Exhibit Museum Planetarium. See 9 Saturday. 2, 3, & 4 p.m.



The Galliard Brass Ensemble performs its holiday concert, an annual favorite, Sun., Dec. 17.

Marc Sheehan & Keith Taylor: Granite Line Writers Monthly Reading. Readings by these two Michigan poets. Sheehan writes lyric poetry that often deals with personal themes such as family and the Michigan landscape. His work has appeared in numerous poetry journals. Taylor, who works at Shaman Drum Bookshop, has published several small collections of poetry, and his work has appeared in several poetry journals. Today he reads prose poems and examples of short short stories. Also, open mike readings. Coffee, tea, and hot cider available. Formerly known as the Ypsilanti Writers Alliance, the group changed its name when it moved into the Freighthouse Cafe, a pleasant old building with a pot-bellied stove and large sunny windows. *2–5 p.m., Freighthouse Cafe (Farmers' Market Bldg.), Depot Town, Ypsilanti. $3*

Holiday Brass Concert: Galliard Brass Ensemble. The rousing sounds of trumpet and horns lend a special luster to this popular annual holiday concert, highlighted this year by a performance of "Carols for Brass," an arrangement of Christmas carols for horns and organ by former Galliard member Richard Price. Organist is Thomas Strode, choirmaster of St. Andrew's. The program includes the traditional opening, "Galliard Battaglia," which features two trumpeters who proceed down the aisle while tossing the musical theme back and forth. Also, works by Henry Purcell and Morley Calvert, and an audience sing-along. *2:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets $8.50 (general admission), $6 (seniors and students), and $4 (children 12 and under) in advance and at the door. For advance tickets, call 995–0542.*

★ **Bi-Weekly Run: Ann Arbor Hash House Harriers.** See 3 Sunday. 3 p.m.

★ **Musical Theater Workshop: U-M School of Music.** Students of director Brent Wagner present scenes from popular musicals. *4 p.m., U-M School of Music Bldg., McIntosh Theater, Baits Dr. (off Broadway), North Campus. Free. 763–4726.*

"Festival Christmas": Ann Arbor Cantata Singers. Bradley Bloom directs this highly regarded local chorus in its annual performance of seasonal music. The program includes Renaissance anthems by Tomas Luis de Victoria and Hans Leo Hassler, Charles Ives's "A Christmas Carol," carols arranged by contemporary British composer John Rutter, and an audience sing-along. *4 p.m., Bethlehem United Church of Christ, 423 S. Fourth Ave. Tickets $8 (students and seniors, $6; family, $20), available in advance at King's Keyboards, Liberty Music, and Partners in Wine; and at the door. 996–0812.*

★ **Morris Dancing: Ann Arbor Morris & Sword Dancers.** See 3 Sunday. 5–7:30 p.m.

"Frankie and Johnny in the Claire de Lune": Concerned Artists Theater Company. See 14 Thursday. 6:30 p.m.

★ **30th Annual Festival of Lessons and Carols: St. Andrew's Episcopal Church.** All invited to listen or join the singing in this local holiday tradition. Congregation members read nine lessons that tell the story of God's dealings with humankind, from the Fall of Adam through Old Testament prophecy through the birth of Christ. Each lesson has an associated carol or hymn, some sung by the choir and some by the congregation. The St. Andrew's adult and junior choirs are under the direction of Thomas Strode. Music includes settings of traditional carols by Boris Ord, Robert Powell, John Joubert, John Gardner, John Rutter, and Patrick

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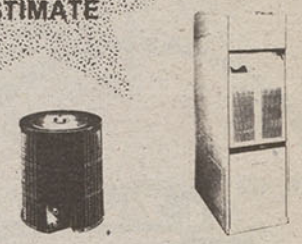
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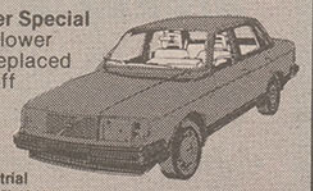
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Continuing a more than 100-year-old tradition with its all-male chorus line, the Princeton Triangle Club touring company presents its latest original musical comedy revue, "The Satanic Nurses," Fri., Dec. 22.

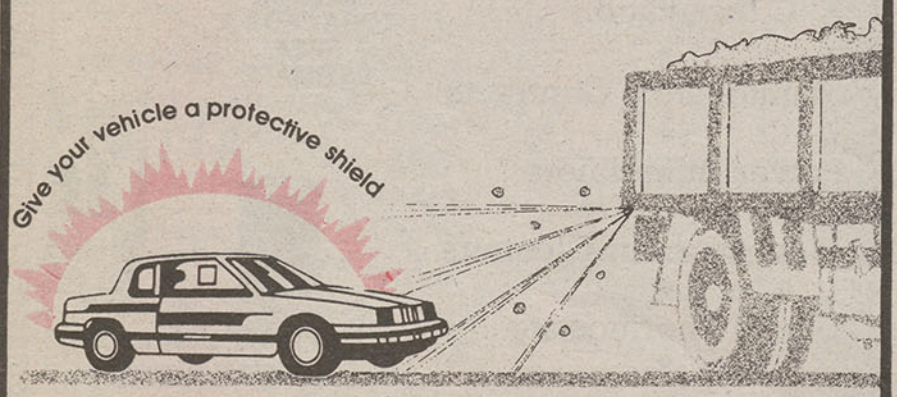
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Hadley, as well as William Walton's "Make we joy now in this fest," Gustav Holst's "Personent Hodie," Herbert Howells's "A spotless rose," and the traditional carol "Dancing Day." Congregational carols include "Once in royal David's City," "Lo, how a rose e'er blooming," "Lo, he comes with clouds descending," and "O little town of Bethlehem." *7:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free, but an offering is taken to benefit the St. Andrew's breakfast program and the Shelter Association of Ann Arbor. 663-0518.*

★ **"Mr. B's Blues Piano Orgy": Schoolkids' Records.** The immensely popular Mr. B, aka Mark Braun, gives a live demonstration of blues and boogie piano and also plays his favorite blues piano recordings. A chance to learn about the history of blues music and hear one of Ann Arbor's most acclaimed entertainers. *8 p.m., Schoolkids' Records, 523 E. Liberty. Free. 994-8031.*

Israeli Dancing: Jewish Community Center. See 3 Sunday. 8:30-10 p.m.

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through December 23. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 3:30 p.m. **"Wuthering Heights"** (William Wyler, 1939). Merle Oberon, Laurence Olivier. Mich., 5:30 p.m. **"Festival of Animation."** Through December 23. Assorted shorts. Mich., 7:30 p.m.

18 Monday

★ **Weekly Rehearsal: Women's Chamber Chorus.** See 4 Monday. 10-11:15 a.m.

★ **Greenhills Choir: State Street Area Merchants Holiday Entertainment.** See 1 Friday. 4-7 p.m.

★ **Evening Voyages: Ann Arbor Public Library.** See 4 Monday. Tonight's topic: **"Light Up the Night."** 7:30-8:15 p.m.

★ **"Are You Thinking of Changing Careers?": Simcha Hadassah.** Women's discussion led by U-M Center for the Education of Women career counselor Myra Fabian. *7:45 p.m., Tankanow residence, 3646 Tanglewood Drive (off Plymouth east of Dixboro). Free. 662-5580.*

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through December 23. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 7:30 p.m. **"Festival of Animation."** Through December 23. Assorted shorts. Mich., 9:30 p.m.

19 Tuesday

"Breakfast with Santa": Glacier Way Cooperative Nursery. Children visit with and receive a gift from Santa and Mrs. Claus, who join the kids for a continental breakfast. *9:30-11:30 a.m., Glacier Way Cooperative Nursery, 1001 Green Rd. at Glazier Way. $3.50 (adults, free) in advance and at the door. Discounts for nursery or day care groups of 5 or more available through December 8. 973-8341.*

★ **Coffee Break and Children's Story Hour: Ann Arbor Area Neighborhood Bible Studies.** See 5 Tuesday. 10-11:30 a.m.

★ **Forsythe Middle School Choir: State Street Area Merchants Holiday Entertainment.** See 1 Friday. Noon-1 p.m.

★ **Ann Arbor Sweet Adelines: Briarwood Holiday Music Series.** See 2 Saturday. 7 p.m.

★ **Annual Members' Slide Show: Sierra Club.** All invited to this annual show-and-tell slide show by Sierra Club members. Members bring a few favorite slides (no more than 10) to share. A fun social event for all. Refreshments. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 662-7727.*

English Country Dancing: Ann Arbor Council for Traditional Music and Dance. See 5 Tuesday. 7:30-10 p.m.

Ann Arbor Singles Ballroom Dancers. See 5 Tuesday. 8:30-11:30 p.m.

Showcase Night: MainStreet Comedy Showcase. See 5 Tuesday. 8:30 p.m.

★ **Speed Workout: Ann Arbor Track Club.** See 5 Tuesday. 9 p.m.

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through December 23. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 9:30 p.m. **"Festival of Animation."** Through December 23. Assorted shorts. Mich., 7:15 p.m.

20 Wednesday

★ **Forsythe Middle School Choir: State Street Area Merchants Holiday Entertainment.** See 1 Friday. Noon-1 p.m.

30th Annual White Elephant Sale: Ann Arbor Litho Club. Sale of wrapped mystery items donated by local graphics arts suppliers and club members. Preceded by a cash bar and dinner. Proceeds benefit the club's scholarship fund for graphic arts students. *6 p.m. (cash bar & socializing), 7 p.m. (dinner), 8 p.m. (sale), Grotto Club of Ann Arbor, 2070 W. Stadium. Sale only: free admission. Dinner: $10 (members, $8). Dinner reservations required by December 15. For reservations, call Lee Munson at 665-6113.*

★ **Bryant Elementary Choir: Briarwood Holiday Music Series.** See 2 Saturday. 7 p.m.

★ **Caroling Party: Glacier Hills Retirement Community.** All invited to gather outdoors around the lighted Christmas tree and join in a sing-along led by Father Alex Miller of St. Andrew's Episcopal Church. Hundreds of luminaries (candles inside paper bags) line the surrounding area and add to the festive atmosphere. Hot cocoa and cookies served. *7-8 p.m., Glacier Hills Retirement Community, 1200 Earhart Rd. (1 mile north of Geddes). Free. 769-6410.*

★ **Creation Spirituality Gathering.** All invited to a caroling party to celebrate the winter solstice at the home of Lin and Paul Orrin-Brown. *7:30-9 p.m., 2341 Pinecrest (off Parkwood from Pittsfield Blvd., one block south of Washtenaw). Free. 971-5924.*

★ **Channeled Spiritual Discussion Group.** See 6 Wednesday. 7:30 p.m.

Kirkland Teeple: MainStreet Comedy Showcase. Also, December 21-23. MainStreet owner Teeple is a somewhat manic observational humorist with a fondness for exaggerating everyday observations and emotions until they turn into something alarmingly surreal. He's a very gifted storyteller, with impeccable timing and an imaginative sense of dynamics. Teeple has developed lots of new material

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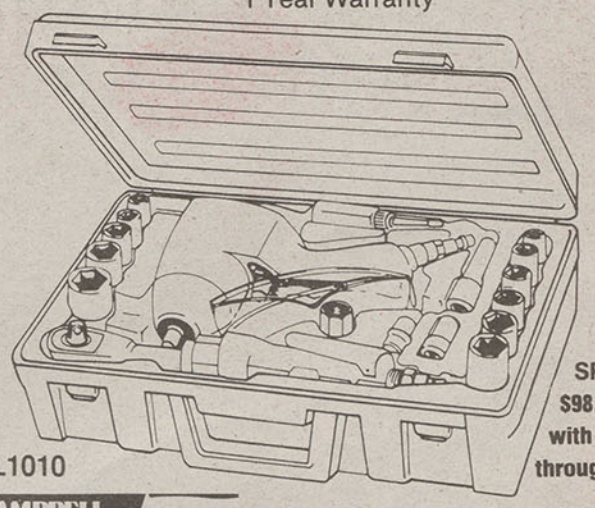
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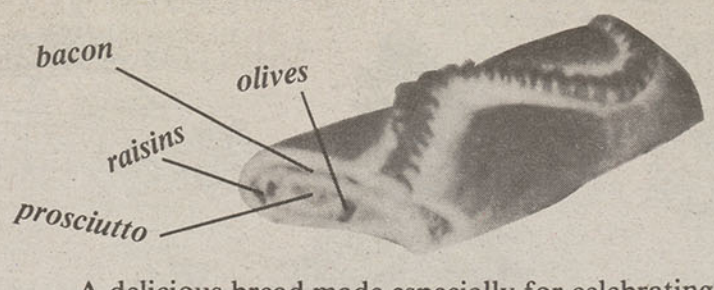
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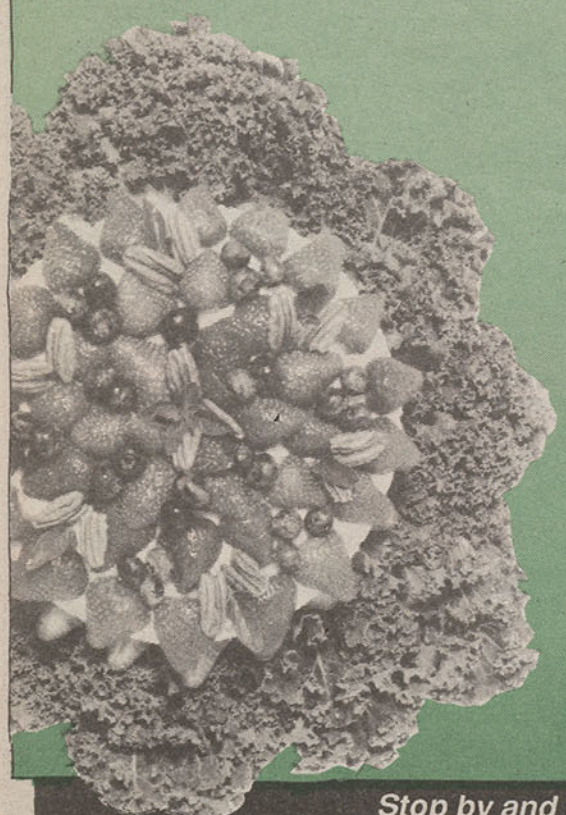
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for this week's shows, including observations on life in a town teeming with self-absorbed college students, sex in the 90s, and industrial strength hair gel. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. Wed. & Thurs.: $10 (students, $5); Fri. & Sat.: $12 (students, two-for-one admission to late show only). 996-9080.*

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through December 23. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 7:30 p.m. **"Festival of Animation."** Through December 23. Assorted shorts. Mich., 9:30 p.m.



Comedian Tim Allen does his bit about power tools and much more at the MainStreet Comedy Showcase, Dec. 29-31.

21 Thursday

★ **Thursday Lunch Bunch: Jewish Community Center.** See 4 Thursday. Today: **"Art History Pictorial Preview,"** a slide-illustrated talk by Washtenaw Community College painting and drawing teacher John Moga. The talk is designed as a preview of a course Moga will teach at the JCC (January 11-March 15) through the WCC emeritus class program for seniors. 1:15 p.m.

★ **Greenhills Choir: State Street Area Merchants Holiday Entertainment.** See 1 Friday. 4-5:30 p.m.

★ **Ann Arbor Symphony String Quartet: Briarwood Holiday Music Series.** See 2 Saturday. 7 p.m.

★ **Monthly Meeting: Ann Arbor Society for Origami.** All invited (children and adults) to learn about and try their hands at origami, the ancient, elegant oriental art of paper-folding. Taught by master paper-folder Don Shall. *7-9:30 p.m., Slauson Middle School library, 1019 W. Washington. Free. 662-3394.*

★ **Monthly Meeting: Ann Arbor Jaycees.** All people ages 21-39 are invited to join this organization devoted to promoting leadership training, community service, and individual development. Program includes planning for upcoming projects, including a holiday season project, a project for the elderly, and other charitable activities. Newcomers welcome. Orientation at 7 p.m. *7:30 p.m., Holiday Inn West, 2900 Jackson Rd. Free. 971-5112.*

"Frankie and Johnny in the Claire de Lune": Concerned Artists Theater Company. See 14 Thursday. 8 p.m.

Kirkland Teeple: MainStreet Comedy Showcase. See 20 Wednesday. 8:30 p.m.

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through December 23. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 9:30 p.m. **"Festival of Animation."** Through December 23. Assorted shorts. Mich., 7:15 p.m.

22 Friday

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 1 Friday. 3-6 p.m.

★ **Chelsea High School: State Street Area Merchants Holiday Entertainment.** See 1 Friday. 4-6 p.m.

★ **Cassini Ensemble: Jacobson's.** See 7 Thursday. 6-8 p.m.

★ **Our Ladies' Madrigal Singers: Main Street Area Association Holiday Music Series.** See 1 Friday. 7-11 p.m.

★**Briarwood Holiday Music Series.** See 2 Saturday. Today: **Ann Arbor Symphony String Quartet.** 7 p.m.

"Frankie and Johnny in the Claire de Lune": Concerned Artists Theater Company. See 14 Thursday. 7 & 10 p.m.

Bi-Weekly Meeting: Expressions. See 8 Friday. This week's topics: "Taking Risks: How Big Is My Daredevil Factor?" and "Male/Female Styles in Communicating Caring." Also, charades. 7:30 p.m.

"A Boychoir Christmas": Boychoir of Ann Arbor. Boychoir founder Tom Strode directs this local ensemble of 24 boys in a program of Christmas music. The program opens with the processional "Once in Royal David's City" and includes Gustav Holst's "Lullaby my liking," Harold Darke's "In the bleak mid-winter," John Rutter's "The Holly and the Ivy" (with flute accompaniment), and two Alfred Burt carols, "We'll dress the house" and "The Star Carol." Also, David Willocks's arrangement of "Away in a manger" (with solo boy soprano), the Welsh lullaby "Suo Gan" (the boy soprano solo from "Empire of the Sun"), and the traditional carols "King Jesus hath a garden" and "Ding dong! merrily on high." The program concludes with the Boychoir leading an audience singalong. The boy voices are supported by selected men singers, who provide the lower choral parts. Mark Smith accompanies on St. Andrew's 33-rank Reuter pipe organ. *8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets $7 (students & seniors, $4) in advance from choir members or at the church, and at the door. Family rates available. 663-0518.*

"The Satanic Nurses": Princeton Triangle Club. Subtitled "A Comedy of Horrors," this series of musical comedy sketches spoofs the horror-film genre while engaging in political and social commentary. Written and performed by Princeton University undergrads, the touring show hosts a cast of twisted characters, including a lovesick Frankenstein, a hunchbacked Fred Astaire, and a bunch of singing vampires. Author Salman Rushdie, whose controversial book inspired the revue's title pun, gets his due in a few comic bits about censorship.

The Princeton Triangle Club was founded in 1883 and has a long tradition of presenting original musical comedy. Although both the university and the club have been co-ed since 1969, the annual productions retain the long-standing traditions of men in drag costume and the all-male chorus line. Famous alumni include novelist Booth Tarkington (class of 1893), F. Scott Fitzgerald '17, Jimmy Stewart '32, and Brooke Shields '87. *8 p.m., Lydia Mendelssohn Theater, Michigan League. Tickets $15 in advance or at the door. For advance tickets, call Bruce Wallace at 662-4426.*



The incomparable female blues singer Koko Taylor is at Rick's American Cafe, Dec. 29 & 30.

Spinning Stars Square Dance Club. See 8 Friday. 8-10:30 p.m.

Kirkland Teeple: MainStreet Comedy Showcase. See 20 Wednesday. 8:30 & 11 p.m.

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through December 23. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 7:15 p.m. **"Festival of Animation."** Through December 23. Assorted shorts. Mich., 9:15 p.m.

23 Saturday

"Brightest Stars"/"The Star of Bethlehem": U-M Exhibit Museum Planetarium. See 9 Saturday. 10:30 & 11:30 a.m. ("Brightest Stars"), 2, 3, & 4 p.m. ("Earth Visitors").

★**Our Ladies' Madrigal Singers: State Street Area Merchants Holiday Entertainment.** See 1 Friday. Noon-5 p.m.

Kirkland Teeple: MainStreet Comedy Showcase. See 20 Wednesday. 7, 9, & 11 p.m.

"Frankie and Johnny in the Claire de Lune": Concerned Artists Theater Company. See 14 Thursday. 7 & 10 p.m.

Swingin' A's Square Dance Club. See 9 Saturday. 8-11 p.m.

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 5 & 9:15 p.m. **"Festival of Animation."** Assorted shorts. Mich., 7 p.m.

24 Sunday

"Marathon Skate": Ann Arbor Parks Department. Also, December 31. A chance for parents to escape the holiday rush and/or give the kids something to do while they do their last-minute Christmas shopping (or, next week, prepare for New Year's Eve). Adults skate from 11 a.m. to 1 p.m., and children skate 1-5 p.m. *11 a.m.-5 p.m., Veterans Ice Arena, 2150 Jackson Rd. $3 (youths ages 17 & under & seniors, $2). 761-7240.*

★**Our Ladies' Madrigal Singers: State Street Area Merchants Holiday Entertainment.** See 1 Friday. Noon-3 p.m.

★**Senior Sunday Fun Bunch: Ann Arbor Recreation Department Senior Adult Program.** See 3 Sunday. 1:30-4:30 p.m.

"The Star of Bethlehem": U-M Exhibit Museum Planetarium. See 9 Saturday. 2, 3, & 4 p.m.

★**Lessons and Carols: First Presbyterian Church.** The traditional program of scripture readings interspersed with sacred carols, anthems, and hymns performed by all five of the church's choirs. Donald Bryant conducts. All invited. *5 & 7:30 p.m., First Presbyterian Church, 1432 Washtenaw at Hill. Free. 662-4466.*

★**Israeli Dancing: Jewish Community Center.** See 3 Sunday. 8:30-10 p.m.

★**Annual Christmas Eve Service: Zion Lutheran Church.** Christmas anthems and carols performed by the Galliard Brass Ensemble, with the church choir, harp, organ, and handbell choir. *10 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 994-4455.*

★**Festival Service Choral Prelude: St. Andrew's Episcopal Church.** Thomas Strode directs the church choir in Gerald Finzi's "In Terra Pax," a work for chorus, orchestra, and solo soprano. The choir also performs additional sacred Christmas music to be announced. Strode accompanies the singing on the church's 33-rank Reuter pipe organ. Followed at 11 p.m. by the Christmas Eve Festival Service. All invited. *10:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free. 663-0518.*

FILMS

No films.

25 Monday (Christmas)

"Not a creature was stirring, not even a mouse."

FILMS

No films.

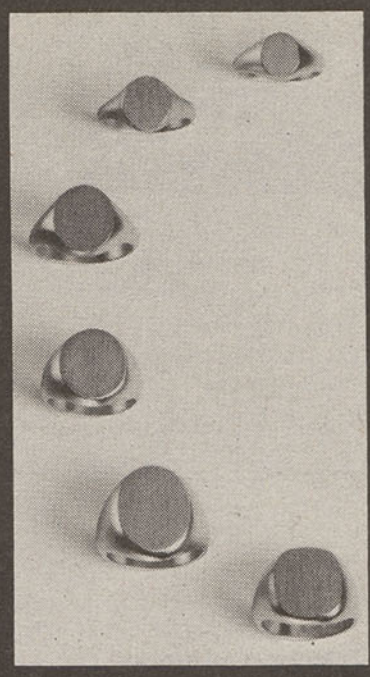
26 Tuesday

★**Coffee Break and Children's Story Hour: Ann Arbor Area Neighborhood Bible Studies.** See 5 Tuesday. 10-11:30 a.m.

★**Nature Photography Study Club: Ann Arbor Camera Club.** Club member Richard Cass shows a selection of color slides, with an emphasis on nature subjects, from the recent Detroit International Salon of Photography competition. All invited. *7:30 p.m., Forsythe Middle School science room, 1655 Newport Rd. Free. 995-3577.*

Ann Arbor Singles Ballroom Dancers. See 5 Tuesday. 8:30-11:30 p.m.

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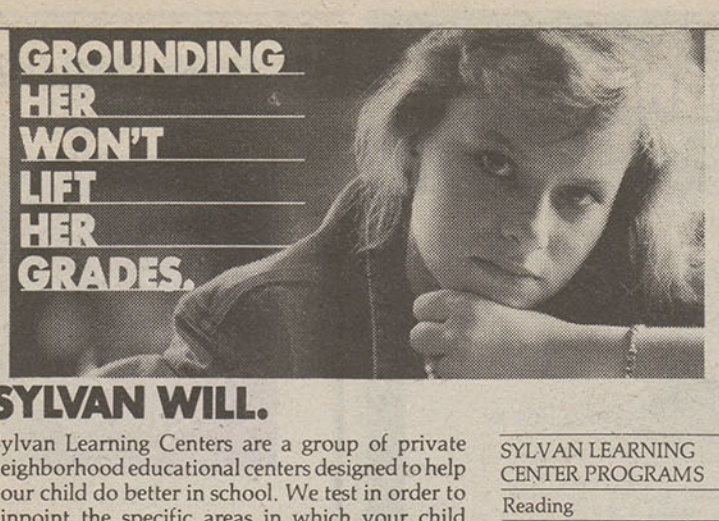
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Showcase Night: MainStreet Comedy Showcase. See 5 Tuesday. 8:30 p.m.

★ **Speed Workout: Ann Arbor Track Club.** See 5 Tuesday. 9 p.m.

FILMS

MTF. "Batman" (Tim Burton, 1989). Through December 29. Michael Keaton, Jack Nicholson. Mich., 5 p.m. **"Gone With the Wind"** (Victor Fleming, 1939). Through December 29. Vivien Leigh, Clark Gable. Mich., 7:30 p.m.

27 Wednesday

★ **"Current Downtown Issues": Lively Downtown Task Force (Ann Arbor Area 2000).** See 13 Wednesday. 8 a.m.

"The Star of Bethlehem": U-M Exhibit Museum Planetarium. See 9 Saturday. 2 & 3 p.m.

Peter Berman: MainStreet Comedy Showcase. Also, December 28. A recent U-M grad, Berman is a longtime MainStreet opening act who last year finished runner-up in a national competition for best college comedian. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $8 (students, $4) cover charge. 996-9080.*

FILMS

MTF. "Batman" (Tim Burton, 1989). Through December 29. Michael Keaton, Jack Nicholson. Mich., 5 p.m. **"Gone With the Wind"** (Victor Fleming, 1939). Through December 29. Vivien Leigh, Clark Gable. Mich., 7:30 p.m.

28 Thursday

★ **Family Film Program: Ann Arbor Public Library.** A 50-minute program for the entire family. **"The Snowman,"** about a boy who dreams that his snowman comes to life, features no dialogue and an exquisite orchestral score. Also, **"Zlateh the Goat,"** an adaptation of Isaac Bashevis Singer's tale about a pet goat saved from the butcher's knife when she saves her young master from a snowstorm. Space limited; first come, first seated. *11 a.m. & 3 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.*

"The Star of Bethlehem": U-M Exhibit Museum Planetarium. See 9 Saturday. 2 & 3 p.m.

U-M Men's Basketball vs. Northern Michigan University. *7:30 p.m., Crisler Arena. $10 (if available). 764-0247.*

"Frankie and Johnny in the Claire de Lune": Concerned Artists Theater Company. See 14 Thursday. 8 p.m.

Peter Berman: MainStreet Comedy Showcase. See 27 Wednesday. 8:30 p.m.

FILMS

MTF. "Batman" (Tim Burton, 1989). Through December 29. Michael Keaton, Jack Nicholson. Mich., 5 p.m. **"Gone With the Wind"** (Victor Fleming, 1939). Through December 29. Vivien Leigh, Clark Gable. Mich., 7:30 p.m.

29 Friday

"The Star of Bethlehem": U-M Exhibit Museum Planetarium. See 9 Saturday. 2 & 3 p.m.

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 1 Friday. 3-6 p.m.

"Frankie and Johnny in the Claire de Lune": Concerned Artists Theater Company. See 14 Thursday. 7 & 10 p.m.

Tim Allen: MainStreet Comedy Showcase. Also, December 30 & 31. One of MainStreet's most popular attractions, this Detroit native is a fast-rising star on the national comedy circuit who has been featured on Showtime's "Comedy Club All-Stars Special" and Rodney Dangerfield's Young Comedians Special." Allen is known for his inventively fresh, often hysterically funny approaches to such mundane matters as the gender distinctions between power tools and household appliances. "A man is not a man," he says, "until he can find his way to Sears—blindfolded." Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. Fri. & Sat: $15 cover charge; Sun.: $20 (8 p.m.) & $25 (10:30 p.m.) by reservation only. 996-9080.*

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

Koko Taylor: Rick's American Cafe. Also, December 30. Taylor is one of the acknowledged masters of the otherwise mostly male Chicago blues tradition associated with Muddy Waters, Howling Wolf, and Willie Dixon. Her singing is both gorgeous and gritty, at once fierce, fiery, and luxuriously indolent. Her recordings of such songs as "Wang Dang Doodle," "You Can Have My Husband, But Don't Mess with My Man," and "What Kind of Man Is This?" are blues classics. Many of her best-known songs are included on her 1987 Grammy-nominated live LP, "Live from Chicago: An Audience with the Queen." She's been an Ann Arbor favorite ever since her landmark performances at the Ann Arbor Jazz & Blues Festivals in the early 70s. This is her first local appearance since she and members of her band were injured in a traffic accident that knocked her out of action for nearly a year. *9:30 p.m., Rick's American Cafe. Tickets $10 in advance at the Michigan Union Ticket Office, Wherehouse Records, Hudson's, and all other Ticketmaster outlets; and at the door. To charge by phone, call 1-645-6666, 763-TKTS.*



Torch singer Belle Linda Halpern is the main attraction at an evening of cabaret music at Weber's Inn, Sat., Dec. 30.

FILMS

MTF. "Batman" (Tim Burton, 1989). Michael Keaton, Jack Nicholson. Mich., 7 & 9:30 p.m. **"Gone With the Wind"** (Victor Fleming, 1939). Vivien Leigh, Clark Gable. Mich., 2:30 p.m.

30 Saturday

"Brightest Stars"/"The Star of Bethlehem": U-M Exhibit Museum Planetarium. See 9 Saturday. 10:30 & 11:30 a.m. ("Brightest Stars"), 2, 3, & 4 p.m. ("Earth Visitors").

"Peter Pan": String Puppet Theater (Ann Arbor Community Education & Recreation Department). A marionette presentation of James Barrie's beloved children's tale, performed by the handcrafted marionettes of popular local puppeteers Bill and Alice Siemers, with the voices of local actors. An introduction to live theater for children ages 4 and up. Performances often sell out, so get your tickets early. *11 a.m. and 1 p.m., Slauson Middle School Auditorium, 1019 W. Washington St. Tickets $5 (children, $4, groups of 10 or more, $3 each) in advance at the Recreation Department. 994-2326.*

U-M Men's Basketball vs. EMU. *2 p.m., Crisler Arena. $10 (if available). 764-0247.*

"A Cabaret Evening": Comic Opera Guild. A gala evening featuring a performance of cabaret music and torch songs by singer **Belle Linda Halpern,** who has performed to acclaim in cities throughout Europe and the U.S. A student of the late Martha Schlammer, Halpern gives a contemporary twist to the traditional European-style entertainment. She appears with pianist **Jeff Goldberg,** applauded by Leonard Bernstein as "profoundly musical." The program includes music of Kurt Weill, Cole Porter, Jerome Kern, Richard Rodgers, Stephen Sondheim, and others. Tickets include dinner and dancing. Cash bar. Proceeds benefit the Comic Opera Guild, and tickets are partially tax-deductible. *7 p.m., Weber's Inn, 3050 Jackson Rd. Tickets $35 in advance at the Michigan Theater box office. 668-8397.*

"Frankie and Johnny in the Claire de Lune": Concerned Artists Theater Company. See 14 Thursday. 7 & 10 p.m.

The Limeliters: The Ark. Founded in 1959, this vocal harmony trio was one of the original popularizers of folk music, performing mostly folk-style

contemporary songs and folk parodies, including such hits as "Have Some Madeira, M'Dear" and "Maleguena Salerosa." The current lineup includes two original members, banjoist Alex Hassilev and bassist Lou Gottlieb, with guitarist Red Grammer replacing founding member Glen Yarborough. Their concert repertoire blends their hits with new material on such subjects as midlife crises and vasectomies. *7:30 & 10 p.m., The Ark, 637 ½ S. Main. Tickets $11.75 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

"Pink Floyd Laser Light Show": Cellar Door Productions. An extravaganza of laser lights set to the rock music of Pink Floyd. *Michigan Theater, time and ticket prices to be announced. For ticket information, call 1-645-6666, or 763-TKTS.*

FILMS

No flims.

31 Sunday

★**"Peace Walk Through Russia": First Unitarian Church Adult Forum.** Unitarian church member Annie Blackman talks about the walk through the Soviet Union she made as a personal statement for peace last summer. Discussion follows. *9:30 a.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 665-6158.*

★**Senior Sunday Fun Bunch: Ann Arbor Recreation Department Senior Adult Program.** See 3 Sunday. 1:30–4:30 p.m.

"The Star of Bethlehem": U-M Exhibit Museum Planetarium. See 9 Saturday. 2, 3, & 4 p.m.

"Frankie and Johnny in the Claire de Lune": Concerned Artists Theater Company. See 14 Thursday. 6:30 p.m.

Community New Year's Eve Extravaganza. A huge variety of events for the entire family. Children's events (7–9:30 p.m.) include all sorts of games, both traditional (leap frog, limbo, tug-of-war, relay races, etc.) and noncompetitive "new games" like hunker-hawser, tweesly-whop, hug tag, and the blob. Followed by a showing of "Willy Wonka and the Chocolate Factory" (Mel Stuart, 1971), an adaptation of Roald Dahl's fantasy classic starring Gene Wilder. Adult supervision provided during movie time so parents can join in adult activities.

Adult activities (7 p.m.–midnight) include all the kids' stuff, along with euchre, pinochle, Pictionary, and volleyball. Also, dancing (9:30 p.m.–midnight) to an eclectic mix of taped reggae, disco, boogie-woogie, and rock 'n' roll. Supervised children are welcome to join the dancing. The celebration culminates with a traditional welcoming in of the New Year, followed by a sing-along of inspirational songs. Homemade banana custard and other natural foods refreshments available. *7 p.m., Mack School, 920 Miller at Brooks. Tickets $9 (children, $4.50) available in advance at Common Destinations Bookstore, Diamond Head Cafe, and Peaceable Kingdom. To volunteer in lieu of the admission price, call event organizer Susan Mumm at 769-0286 (eves.).*

Tim Allen: MainStreet Comedy Showcase. See 29 Friday. Opening act tonight is **Peter Berman** (see 27 Wednesday listing). 8 & 10:30 p.m.

Jonathan Edwards: The Ark. A veteran blues-based singer-songwriter best known for his early 70s hits "Sunshine" and "Don't Cry Blue," Edwards sings in a beautiful, mellifluous voice, and he's a superb acoustic and electric guitar stylist, as well as a riveting blues harmonica player. He's also known for his hilarious between-song commentary. A big favorite with Ark audiences ever since he stole the show at the 1988 Ann Arbor Folk Festival. *8:30 & 11 p.m., The Ark, 637 ½ S. Main. Tickets $12.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office; and at the door. To charge by phone, call 763-TKTS.*

Joanna Connor and Her Blues Masters: The Blind Pig. This highly acclaimed blues quartet from Chicago is led by guitarist/vocalist Connor, a big hit at the Blind Pig reopening in September. A Brooklyn, New York, native, Connor got her start as a member of Johnny Littlejohn's band and as lead guitarist of the Shirley Adams Gospel Singers. She's played with everyone from Lonnie Brooks to A. C. Reed, and she was named "Guitar Hero of the Festival" at the 1988 Chicago Blues Festival. She's no slouch as a singer either: her vocal style has been described as a cross between Bonnie Raitt and Aretha Franklin. *9:30 p.m., The Blind Pig, 208 S. First. $8 at the door only. 996-8555.*

FILMS

No films.

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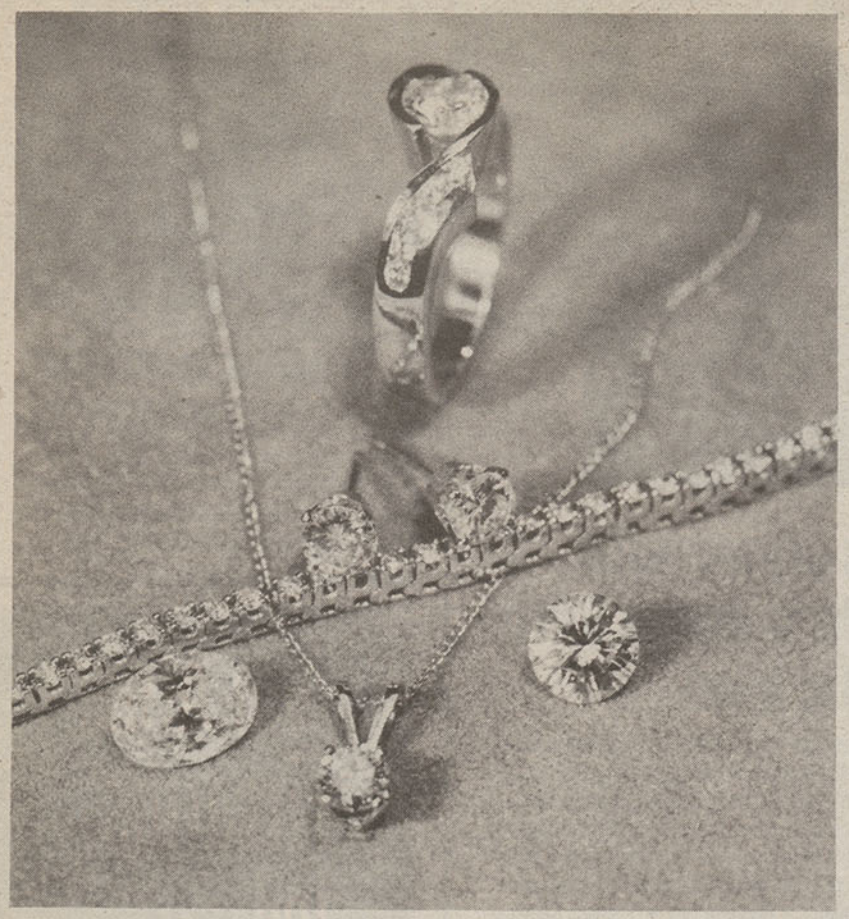


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An exotic addition to Braun Court

The Lessaneworks open a second Blue Nile

Braun Court lost one ethnic restaurant this summer but gained another decidedly exotic one in late autumn when the **Blue Nile** took the place of the Cedar Tree. Husband and wife team Seifu and Fellekach Lessanework own a Blue Nile in Detroit's Trappers Alley. They planned to open their second at Braun Court two years ago. They had signed on right away when the little complex of houses was converted to what was intended as a quaint retail and restaurant walk. Of the seven houses, four are occupied now by ethnic restaurants—Japanese, Chinese, Mexican, and, with the addition of the Blue Nile, Ethiopian; three are empty. Seifu Lessanework attributes his late arrival, and the slow development of the matched set of buildings, to the lack of a liquor license—which he had initially understood would be supplied by the court's developer. "It's not so much for income," he explains, "but so people will come." He's bought his own liquor license, which he's expecting to have in place by the first of the year. Then he'll be able to add Ethiopian honey wine to his menu.

A tall, brown-skinned, and grave man, Lessanework speaks melodically about Ethiopian food and customs. His soft voice stiffens with pain when he speaks about the plight of his country, then approaches a lilt when he talks about his restaurants. He opened his first Blue Nile on Woodward near Wayne State University in 1984, and moved it to Trappers Alley in 1985. In 1987 he moved it downstairs there to what had been a prosperous furrier's opulent office in the 1800's. When he decided to open an Ann Arbor restaurant, he leased the building next door to the one he now occupies and began renovations, but backed off over the liquor license issue. Now, having resolved that, he leased the Cedar Tree space from vacating owner Omar Hamdan because it was already renovated and ready to move in.

Like many Ethiopian restaurants, the Blue Nile is named for the river that flows from Lake Tana in the Ethiopian mountains and merges, in Sudan, with the White Nile, flowing from Lake Victoria in Uganda, to become the Nile that runs northward to Egypt. Lessanework intends that a dinner at his restaurant imitate as nearly as possible the experience of Ethiopia at its best. The restaurant is open for dinner only (5 to 10 p.m. Tuesday through Sunday), and rather than ordering separate dishes, diners must choose either a "vegetarian feast" with six different recipes ($10.90 per person), or an "Ethiopian feast," which is all the vegetable dishes plus four meat preparations ($13.90 per person). Both prices include, as the menu states politely, "all you care to eat." Coffee, spiced tea, soft drinks, and milk are $1.50 each. Coffee originated in Ethiopia, in a place called Kaffa. The Blue Nile roasts its own.

Food is lean, high protein (with several lentil and pea dishes), and spiced with herbs, aromatic vegetables, and lemon juice. Instead of tables, large goblet-shaped baskets serve to hold a communal dinner for a group, while a small side table holds drinks. Before and after the meal, the serving person offers each diner a hot, wet hand towel; food is eaten without utensils. A big, pancake-shaped bread, called "injera," serves as both a platter and a utensil. "One should wrap a small piece of injera around a morsel before picking it up and also use the bread to soak up the savory sauce that is essential to every dish," the menu says. In Ethiopia, Lessanework says, with the sweetly sensual poetics of a faraway place, "it's common to feed each other. It bonds people. It shows affection and caring—not necessarily romantically. It's a message—'You ate in my hands. You are part of me.' "



CHRISTINE ROSS-CAVANNA

Seifu and Fellekach Lessanework with an Ethiopian feast. The white disk—a flat bread called *injera*—doubles as both a platter and a utensil.



COURTESY OF LORETTA BOLZMAN VOGEL

Students pose in front of Scio Township's Sullivan School—"still good looking and far above the average country school," in the words of a proud history—sometime in the 1930's. Subsequent business owners left the brick building intact, but totally concealed it with a series of additions.

Sewing machines at the Sullivan School

Viking uncovers a bit of Scio history

After twenty-two years downtown, Dale Houghtaling moved his **Viking Sewing Center** from 335 South Main Street to 5235 Jackson Road in Scio Township in October. He and his son Kris also own a new companion business, **Ann Arbor Vacuum Warehouse**, in the same building. "If you're in one spot and you're successful, you think, 'Why change?' but there was no room for expansion," Houghtaling explains. "And in my kind of business, people have to lug things in and out of the store. I had to hear about that about five times a day." The move gave him more space (in total it's four times bigger) and the close-by parking he needed. It also gave him a little one-room red brick school house—the old Sullivan School—improbably located entirely *within* his sewing machine store.

According to Larry Grant, a history buff who owns Farmer Grant's farther out Jackson Road, the old school was replaced in the 1950's, and the school system sold the tiny red brick building to Elmer Gage, who used it as a plumbing shop. The next occupant was D & C Plumbing and Heating, followed by a succession of businesses, including an antique shop, a building contractor, a TV production company, White Pine Printing, and House of Sofas. (D & C, White Pine, and House of Sofas all moved, in turn, to newer buildings nearby.) During those years, various tenants and owners added a room here or there to the little core building until it was completely surrounded.

When Houghtaling bought the building, all that was visible of the schoolhouse was a pitched-roof pediment and a still-active brick chimney sticking up above the outer building's flat roof. His brother Greg, who is an architect in Grand Rapids, came down to have a look. The brothers decided to uncover the facade of the schoolhouse and to build a new, largely glass, facade on the outer building. The old school can be seen through it like a toy in a glass box. Houghtaling plans to reveal the other three walls of the school, budget allowing, and to use it as a classroom for sewing lessons.

Along with its deed, Houghtaling acquired a tale that the school originally had stood to the north of both Jackson Road and a railroad track running parallel to the road. It was moved,

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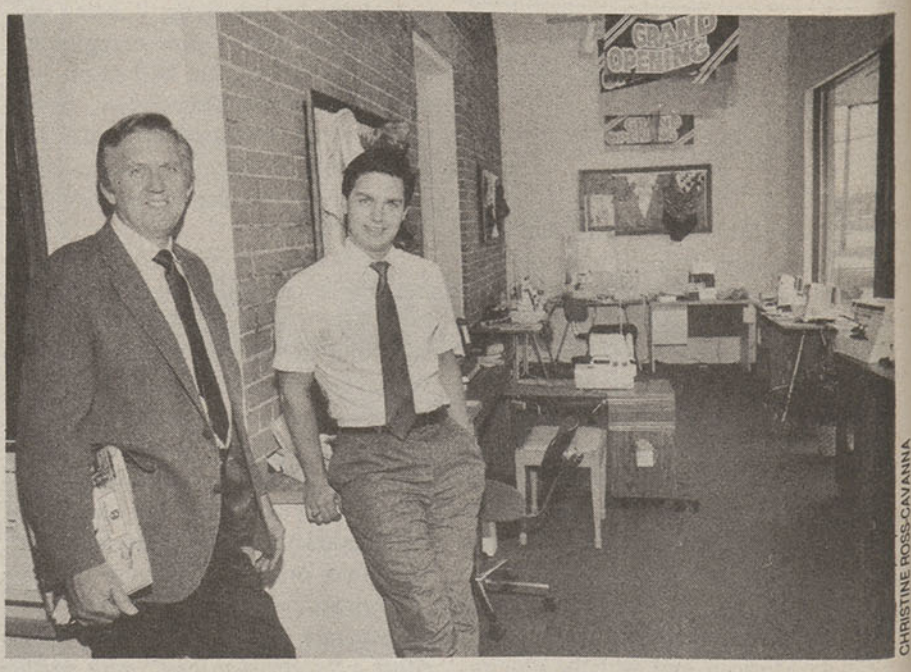
Winter hours 10-6 Tuesday through Saturday
209 North Fourth Ave 663-1644

the story continues, to the other side of the road when a child crossing the railroad track to get to school was struck by a train and killed.

Talks with a lot of old-time Scio residents confirm that the school was, indeed, originally on the north side of the road, and there was a track, but it served the interurban streetcar running from Detroit to Jackson, not a train. Florence Leverett Hodge, who was born in 1901 on the 300-acre family farm not far from the school, gave us a three-page history of the Sullivan School. It was probably written in 1942, when area schools were consolidated into the Ann Arbor School District. (Although the Leverett family moved long ago, their house is still standing and their barn is now the Huron Valley Garden Center. Hodge's sister, Maurine Leverett, was the Sullivan School teacher from 1919 to 1920; two of her students were her own little brothers.)

The school history isn't signed, but it does say that its main source was Mr. Fred C. Feigel, an elected director of the school board who moved to the area in 1886. In 1893 "the little school was sitting prettily on the north side of the pavement enjoying the peace and quiet of the country," the history says, "when along came the need for quicker transportation and the interurban railroad was built between the road and the school house." School officials argued that for the safety of the children, the school should be moved to the south side of the tracks; the history does not record whether any students lived to the north. "The school was torn down," it continues, "and rebuilt with the interurban company defraying expenses." A few lines later, it continues winsomely, "We can well imagine how proud the Sullivanites were of their handsome new building nearly a half century ago, because we of today feel that it is still good looking and far above the average country school."

Its omission from the history implies that the dramatic tale of a child's death is apocryphal, but stewardship of the little historical building is turning Houghtaling into something of a sleuth and an historian. "If anyone knows about this story, I hope they'll tell me," he says. "And if people went to school here, I'd like them to come out and sign my book and write their names on any photos we might have that they're in."



CHRISTINE ROSS-CAVANNA

Dale (left) and Kris Houghtaling put the old school on display through a new glass facade.

Houghtaling opened the Viking store in 1967 in the municipal court building that was on the corner now occupied by One North Main. "We started out kind of meager, which most do," he says. "Last year we were the number-one single-store, and sixth overall, Viking dealer in the U.S. I give good service. People come from all over." The new building gives him more space to display Viking, Bernina, and White sewing machines and sergers. Sergers, which overcast and trim seams, are "probably the biggest thing in sewing now," he says. At the urging of his employees, he also added a line of White knitting machines. "I think the time is right for them now," he says. "You can knit shaped sweaters or, with the right serger, you can knit fabric and serge it to make pieces to sew into clothes." The store offers knitting machine lessons and stocks knitting machine yarns on cones.

The biggest change is the separate vacuum cleaner business. The downtown store also carried vacuums, but limited space kept stocks low. "We thought we'd try it with Kris out of college and maybe more ambitious than his dad," Houghtaling grins. (Kris Houghtaling recently received a bachelor's degree in business administration from EMU.) They carry Eureka, Riccar, Royal, Hoover, and Panasonic, and are in the process of adding more. They offer bags, parts, and service. In November, hours for both stores were tentatively set at 9 a.m. to 6 p.m. Monday through Friday and to 4 p.m. Saturday. "We'll probably add one evening and maybe two," Houghtaling says. "Lots of times classes are in the evenings anyway.

"We still have room for one more store," he adds. "We haven't decided what, but we're going to do something."

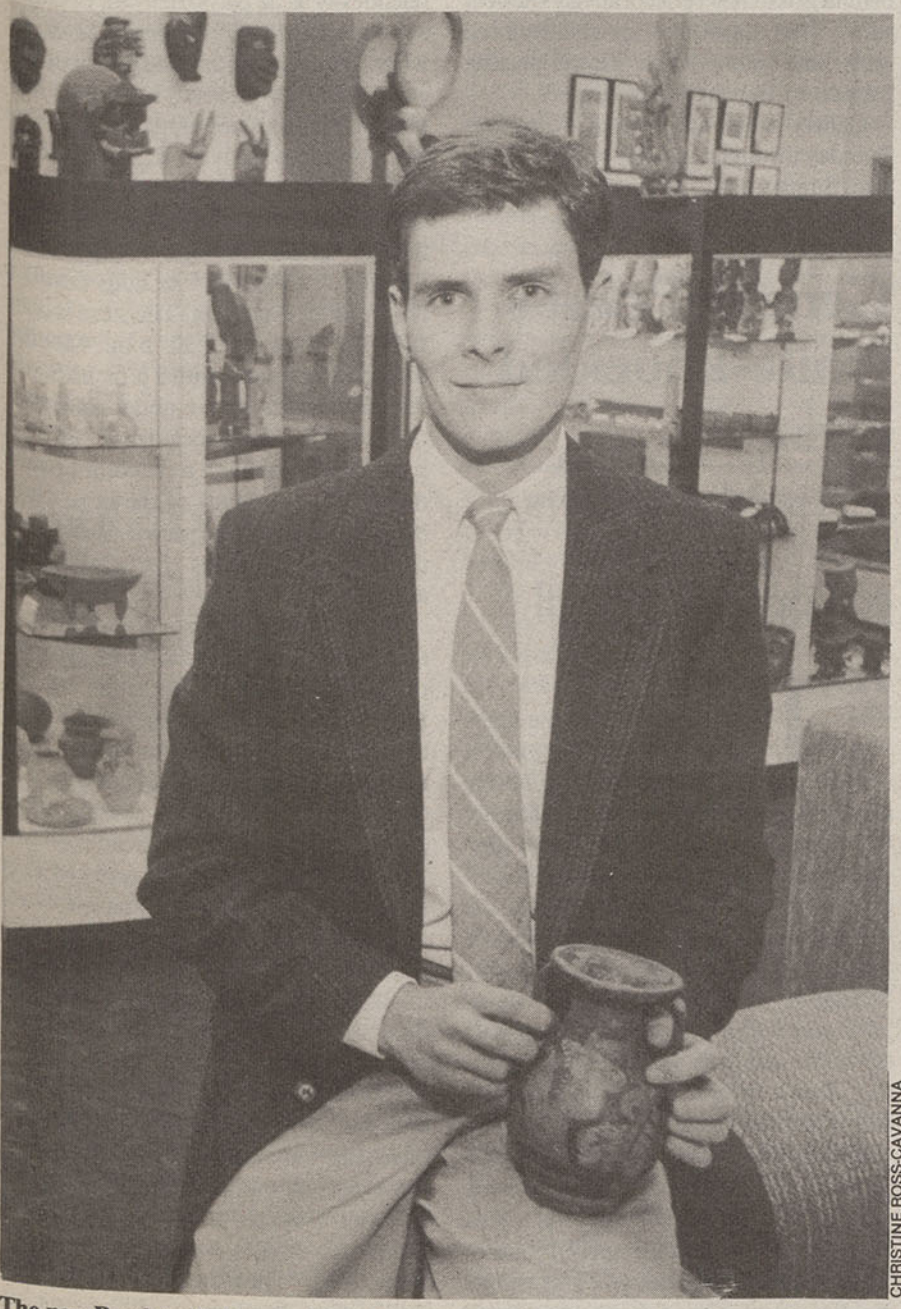
Ethnographic art at the old Woolworth's

Barclays Gallery sells armor, prints, and elephant-hair bracelets

Bill Fagan Sr. was a city engineer for Mt. Clemens, Michigan, until the income from his antique arms and armor mail order business rivaled his income from the city. After twenty-five years as a part-time interest, trade became Fagan's full-time career in 1980. In 1988, with help from his wife, Carol, and their children, Bill Jr., Tom, and Julie, he opened the **Barclays Gallery** in Mt. Clemens. In November, the family opened their second Barclays Gallery, at 218 South Main. The old F. W. Woolworth building is fittingly transformed, with Hobbs and Black-designed dark mahogany and brass, to house Barclays. The gallery got its name, Bill Fagan Jr. says, because "we were looking for a good English classic kind of name." The younger Fagan, who graduated from the U-M a year ago with a degree in psychology, will manage the Ann Arbor store. The family is already considering expansion to other cities.

The gallery carries primitive, oceanic, and other ethnographic art objects; antiquities; arms and armor (the Ann Arbor store won't stock a lot of armor—a suit costs between $10,000 and $1 million), and prints, including eighteenth- and nineteenth-century botanical prints and Japanese woodblocks.

The one clear impression from this eclectic mix is of the extraordinary ingenuity of different cultures in their use of materials. A bank of glass cases holds objects of wood carved into African sculptures and masks; straw plaited into baskets; curly pig tusks converted to nose rings, alabaster carved into Egyptian unguent pots; elephant hair twisted into a shockingly minimal high-tech looking



CHRISTINE ROSS-CAVANNA

The new Barclays Gallery on Main Street got its name, says manager Tom Fagan Jr., because "we were looking for a good English classic kind of name." It's the second gallery for the Fagan family—Tom Sr. quit an engineering job in 1980 to open their first location in Mt. Clemens.

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bracelet; glass melted and stones drilled to make bottles and beads; metal cast and beaten into Coptic crosses, Scottish brooches, domestic and military knives, and miniature human and animal figures; twisted fibers woven into cloth; and clay coiled and thrown for ancient pots.

The urge to create seems especially poignant and somewhat bizarre in a collection of objects made by French prisoners held in English military prisons during the Napoleonic Wars. The men were allowed to make and sell handwork from scavenged materials, Fagan explains. Essentially all they could get their hands on was straw from their mattresses and bones left from their meals. From those they managed to make boxes, with different colored straws forming pictures of the scenes they could see from their windows, and intricately carved bone implements like bodkins, needlecases, and pipe tampers.

A little later and a lot more refined are the gallery's fine botanical prints from the early years of England's industrialization. Prettily colored and pridefully preserved behind glass, they're decoratively framed, some with marbleized or multicolored mats and some with flower-painted frames, by Barclays's own framer.

Gallery hours are 11 a.m. to 6 p.m. Tuesday through Saturday and noon to 5 p.m. Sunday.

Gene dePriest's white-knuckled clientele

Magic Motorsports caters to the well-equipped daredevil

"They're take-it-to-the-limits kind of people. They take it white-knuckled, so they're flying all the time," says Gene dePriest appreciatively, describing his customers at **Magic Motorsports-Surf Shop**. Located in Independence Plaza at 5060 Jackson Road, the new shop actually gets folks only as close to flying as they can go without wings. "Magic's," as dePriest calls it for short, sells and rents equipment, parts, accessories, and garb for high-speed sports that hurtle people at perilous speeds across land and water.

Enthusiasts stand or sit on gas-propelled, risk-defying craft that include motorbikes (the related sport is called "motocross," sometimes spelled "moto-X"), all-terrain vehicles (ATV's), snowmobiles, and Jet Skis and Sea-Doos (both brand names for motorized water sleds). Not all the speed freaks are motorized; there's that group of twelve-to-twenty-five-year-olds who torpedo around on skateboards and snowboards (a winter equivalent) fueled by pizza and dreams of a frictionless world. "They're kind of warped, those guys," dePriest boasts with the admiration of a man who's made it almost into his thirties, all limbs intact.

The new Ann Arbor shop is dePriest's second. The first is at Silver Lake Dunes near Mears, Michigan. "It's wild there from Memorial Day to Labor Day, but it's too quiet in the winter," he says. He chose Ann Arbor for his year-round site because it's centrally located with seven motorcycle race tracks within a half-hour drive (by his calculation). There are tracks in Brighton, Flint, Milan, Coldwater, Brown City (near Flint), and two at Millington (they're called "Bulldog" and "Baja") near Frankenmuth. He owns both shops as franchises from Mike Teagan of Pontiac, who opened the first Magic Motorsports there in the late 1970's. Motocross was already a strong sport by then, dePriest explains. "In the Eighties, ATV's started coming in strong. Later in the Eighties, skateboards, snowboards, and surfboards got big. I got in in Eighty-four. I was a motorcycle fanatic. It was such a hobby with me, I had nine machines of my own."

A stocky man who apparently works as relentlessly as he plays, dePriest opened a car body shop at his father's used car lot when he was fifteen and has been working ever since. Kelly dePriest helped her husband with the business until shortly before the November birth of Heather Ashley. With a growing business and a new baby, dePriest finds it ironic that he hardly has time for sports anymore. "I guess that's the way it always is," he nods during a rare reflective moment. The store is open from 10 a.m. to 7:30 p.m. Monday through Friday and until 5 p.m. on Saturday. Sunday hours are under consideration. The business includes a full silk-screen operation with a six-color press in the back room. Many of the store's exuberant T-shirts are printed there, and dePriest prints shirts for commercial accounts.

Except for an occasional used model, dePriest doesn't sell the vehicles. He rents them out by the hour at the Silver Lake Dunes store and is making plans to rent them from the Ann Arbor store, where rates will probably run by the day. His core business is parts and clothing. Tires come in over 100 different tread patterns. "Sand paddles are for dunes," dePriest says, by way of example. "Flat tracks are for high-speed cornering. Motocross tracks have big bumps that are like moguls in skiing—they call them 'whoop-de-doos'—and the treads for those are called 'knobbies.' "

"The big thing is, we have over a hundred and fifty pairs of pants in stock and a huge selection of helmets," dePriest says. "We have all the happenin' T-shirts, all the cool T-shirts, all the T-shirts from California—that's where all the styles come from." Shop overhead runs high in California, according to dePriest, so he is able to undersell retailers there. He's impressed at finding that he often fills orders that send California products back to California. The coolest things of all seem to be sunglasses called Oakley Blades (or just "Blades" among the cognoscenti), which


CHRISTINE ROSS-CAVANNA

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CHRISTINE ROSS-CAVANNA

Seven convenient motorcycle race tracks (and a dearth of winter traffic at Silver Lake Dunes) persuaded Gene dePriest to locate his second Magic Motorsports in Independence Plaza.

run from $58 to $109. It's the styling, he says, that accounts for their price and popularity.

Magic's does a good part of its business as a mail and phone order company. They run two-page ads, essentially long price lists, in sports magazines with names like *Three and Four Wheel Action* and *Dirt Bike*. The phone warbles almost all the time. "We get calls from all over the country," dePriest says between calls. "They know exactly what they want and they know the price. If you're five dollars off, they won't buy from you. I sent four hundred and fifty packages in my first week here."

High-style appliances inaugurate Woodland Plaza

The new center at the South Main fork is already 90 percent leased

The newly opened **Woodland Plaza** shopping center lies at the splayed Ann Arbor-Saline Road and Main Street intersection. It was 90 percent leased by the beginning of November. By then, **Hawthorne Home Appliance** had opened and **CompuAdd Superstore**, **Yes Yogurt and Sandwich**, **Egghead Discount Software**, and **Blockbuster Video** were preparing to move in. Stores scheduled to open, probably in February, are: **Busch's Valuland; an Arbor Drugs; Happy House Woodland**, a companion store to Happy House cards at Westgate shopping center; a second Ann Arbor **Westside Deli**, part of a small Michigan chain that has another outlet in Bell Arbor Commons on Carpenter Road; and a haircut salon for children called **Just Kids Hair Salon**.

Hawthorne, located on the Main Street arm of Woodland Plaza, is full of wonderful things that turn on, heat up, cool down, light up, and make noise. In an industry that has usually stressed serviceability more than style, Hawthorne focuses on fairly expensive appliances and electronics, in both range and presentation. The big chains strung out along Washtenaw jam-pack their inky newspaper ads with a bargain-for-everyman appeal; Hawthorne's ads aim to convey elegance, with lots of white space and a dignified layout. That's especially true with kitchen appliances, and Ann Arbor shoppers have been going to the original Hawthorne store in Birmingham to get them for some time.

The company was founded in 1914 as an electrical supply shop in downtown Birmingham. The Schmidt family bought the business in 1949 and added appliances, according to Paul Schmidt, a 1976 U-M business school graduate who represents the family's third generation in the company. Two years ago, the Schmidts moved the store to the edge of downtown Birmingham and began to plan an Ann Arbor store. The color scheme of the 16,000-square-foot store is maize and blue; restrooms and a water fountain are thoughtfully visible and accessible to customers.

Despite the revival of 1950's designs in furniture, the yellows, pinks, and turquoises of that era's kitchens have not reappeared at the appliance store yet. Black, white, gray, and, less frequently, almond are the safe choices for now. An exhausting list of brand names includes Maytag, Jenn-Aire, Magic Chef, KitchenAid, Dacor, Roper, GE, Miele (Hawthorne has an exclusive in the area), Amana, Thermador, and Creda from England (another exclusive). Hawthorne also carries several brands of commercial kitchen equipment, including Gaggenau, Sub-Zero, Scotsman, Traulsen, and Vi-

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CHANGES *continued*

king; gourmet cooks often purchase them for home use.

With bright colors and humorous round curves, sinks and faucets have gained an elevated status that has moved them into the appliance store. Hawthorne has an area exclusive on Bellinox from Sweden and also shows Elkay and Grohe. Sink and faucet designers are hardly likely to revive kitchen pumps, so design moves in a high-tech direction (with an occasional peculiar reversion to separate hot and cold rather than single-handled faucets).

A visitor from Boston who is planning to remodel her kitchen was amazed by the selection at Hawthorne; she doubts there's an equivalent store in her area. She was particularly taken with the sleek European imports, but somewhat stunned by their price. Although a combination built-in cooktop and drop-in oven can start at $450, at the high-style high end they can get to $1,500. Family-sized refrigerators run from $498 to $3,500 for huge built-ins. A beautiful (and, according to Paul Schmidt, extremely effective) stacking washer and dryer set from Miele costs over $2,500.

There's a remarkable display for comparing video cameras (expected to be a big Christmas item this year, as last), and sound rooms for listening to audio equipment. As might be expected, there are lots of big brand names, like Bose, JBL, Sony, Harmon-Kardon, and so on, with an especially wide selection of Mitsubishi electronics, ranging from big screen TV's to compact disc players. Product selection usually runs from the middle of the line to the high end. Schmidt says they're always up to date on the newest electronics.

For all the relative posh and emphasis on service, Schmidt claims Hawthorne is competitive on prices. "I'd love to sell at list price," he says, "but the competition won't allow that." Bargaining certainly goes on for large orders, and Hawthorne will meet the price of the competition on identical models. "Nobody," Schmidt allows, "wants to lose a deal."

Hours are 10 a.m. to 9 p.m. Monday through Friday, to 5:30 p.m. on Saturday, and noon to 5 p.m. on Sunday.

A kids' bookstore in Nickels Arcade

A timely move gave Danielle Galbraith her dream location

When blond and elfish Danielle Galbraith set out to open a kids' bookstore, she did "lots of horrible dull reading about business." She concluded that the "space was all-important," and for her, that meant the Nickels Arcade. "I think the Arcade has a *par-*

ticular charm," she says. (It's also just around the corner from her younger sister Robin's new business, Orbit Hair Designs, upstairs from Bivouac on State.) But the only space available in the Arcade (left by the summer closing of the Yarncraft Shop) was too big. Galbraith asked the rental agent to call her if anything smaller turned up. Two days later, Arcadian Antiques and Fielder's Choice took the big spot, freeing up their more intimate cavelike one just across the way. It was a sort of serendipity to be expected for a store named **The Hundred Acre Wood**. "That's the name of the Winnie the Pooh forest where the animals live," Galbraith explains in the present tense of a thirtysomething believer. The store opened just before Halloween. Hours are 9:30 a.m. to 5:30 p.m. Monday through Friday and noon to 5 p.m. Saturdays, with longer hours during the holiday season.

The Hundred Acre Wood is "the name of the Winnie the Pooh forest where the animals live," Galbraith explains in the present tense of a thirtysomething believer.

Galbraith recently returned to Ann Arbor from New York. She'd gone there to study at the Art Students League and stayed on to work at the Waldenbooks on Wall Street. She did the buying and display and also organized readings for the children's section. "The reason I came back was because the things I wanted to do in New York in the first place I could do better here. Here I can sing in the Choral Union with my mom." (Her mom is Alice Dobson, her dad is Jim Galbraith.) "There's no chorus for nonprofessionals in New York—I'm sort of a shower singer. Another thing, when I came back on vacations, I saw there's fourteen to sixteen bookstores here, and every one seems to be hanging in very nicely"—as opposed to New York where she says there is considerable turnover. "I guess it's sappy, but I wake up every morning feeling very good to be here.

"I've always wanted to have a children's bookstore. I love to tell the stories and recommend them. Do you remember the children's book department up on the balcony of Follett's? We used to call it Addie Groomes's bookstore. She didn't own it of course, but she managed it and we thought she owned it." Follett's bookstore was located on State Street, where Espresso Royale and Radio Shack are now. (Addie Groomes died last month at the age of ninety-six.)

A college student, plumped down on the floor, one leg folded behind at the knee and one stretched out in front, chortles over the tiny *A Hole Is To Dig*, written by Ruth Kraus and illustrated by Maurice Sendak. "It brings back memories, doesn't it?" Galbraith asks.

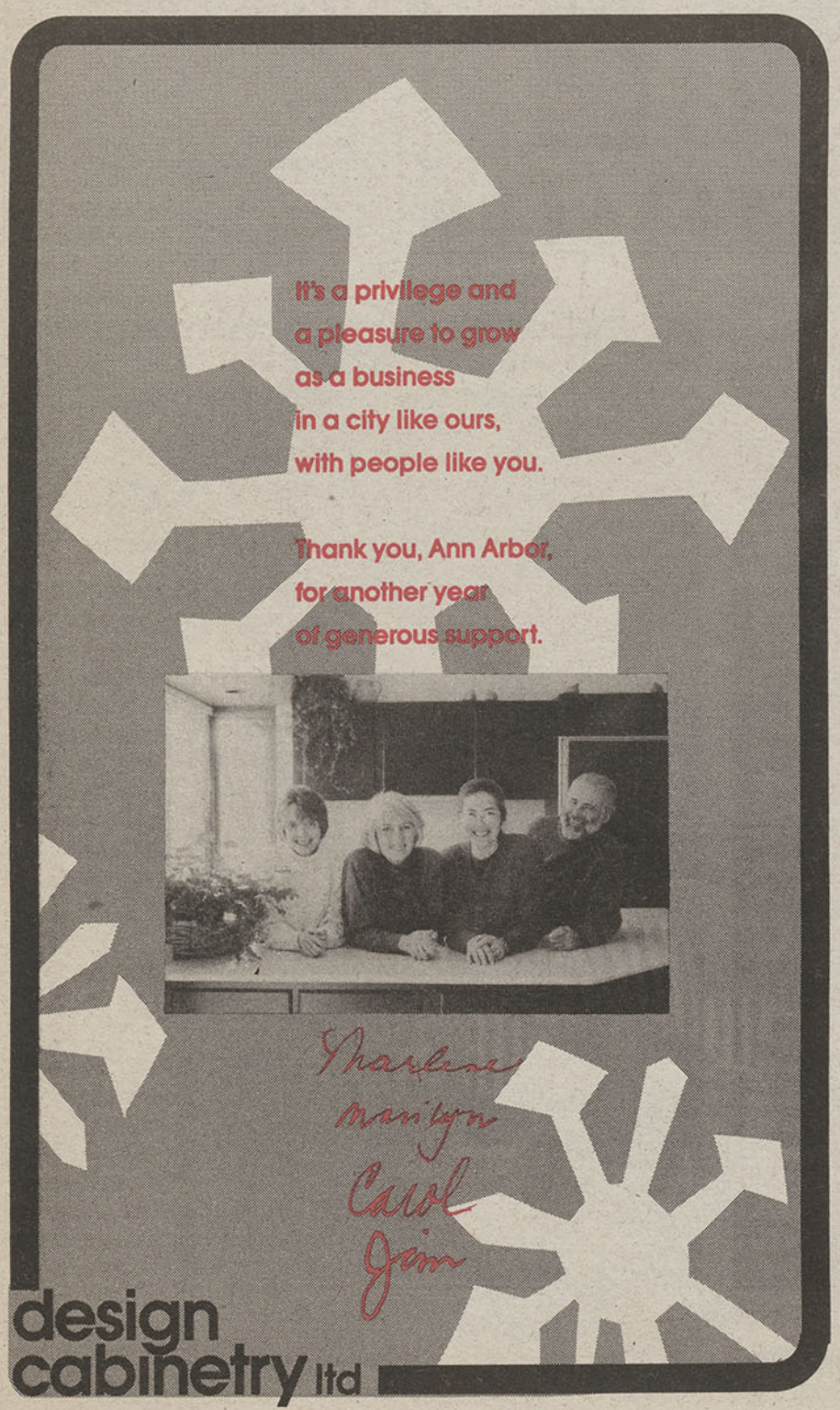
"Uhmmm, no," the student responds before escaping back into the child's classic. "I've never read it before." ►

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our special
gala menu
three seatings:
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Changes at State and Packard

Including more sub sandwiches and an expanded PJ's

The wedge-shaped block defined by Packard, State, and Hill seemed to be as fully packed with student services as it was likely to be, barring demolition and rebuilding. But it turned out that, with a little ingenuity, there was room to pile on a **Subway** sandwich shop. Architect Dennis Loy, who owns about one-third of the properties on the block, remodeled the old house at 619 Packard, occupied by PJ's Used Records, to make room for the Subway, whose address is 617 Packard. "The space has been used for student housing," Loy says. "But it's been zoned commercial all along. Because of the dense traffic and the smells and noise from the gas station [next door], the city was sympathetic in granting a parking variance to change back to commercial use."

He added a "stair tower" to the hundred-year-old house so that PJ's, which lost some of its first-floor space to Subway, could gain a much bigger second-floor space. "No matter what you do," Loy says, "it's going to be a house, but we tried to keep its Victorian character. We've increased visibility with more windows and added a bright awning. The more businesses we have in the area, the better they'll all do. There's leasable space [some across the street], and we need variety. I'd love to see a large book and magazine store, and the area deserves a bank branch."

Dave and Shari Kelsey from Flint own the new Subway franchise. Dennis Acha manages the store, which will be open from 10 a.m. to 2 a.m. every day. Shari Kelsey is there when she's not taking care of five-year-old Amanda and two-year-old Alyssa. Dave, a dark-haired and friendly man who drives a red pickup when he isn't driving his black 1987 Cadillac, divides his time between the store, his assembly-line job on the second shift (4:30 p.m. to 1 a.m.) at GM Truck & Bus in Flint, and seeing to Kelsey's Security Systems, a security alarm company. He has been laid off for a total of five of the twelve and a half years he's been an assembler.

"The main reason for the businesses," he says, "is our jobs with GM are very shaky today. Flint builds Suburbans and Blazers, but they're moving that to Wisconsin. We're supposed to get a new product that will take us to the year Two thousand, but I believe things when I see them. The biggest share of my friends have things to fall back on." Flint's economic troubles have meant trouble for his alarm company, too, and it's now for sale.

Why fast food? With measured pragmatism, Dave Kelsey says, "People come in. Pay you cash. You give them something. End of story." He chose Ann Arbor because, "I'm a sports fan and down here is where everything is happening. I guess I saw things in this building that no one else saw."

Paul Ryder, who owns PJ's with Marc and Jeff Taras, hopes their expansion and remodeling will be done by January. "Once we get upstairs," he says, "we'll be two and a half times bigger. It'll be clean and air-conditioned. That's something like luxury." The used record and CD stock will grow to include more blues, reggae, African folk music, and classical. "We're getting squeezed during construction because the new staircase is going through our counter area," he says. "Even though it looks like we're closed, we're open and we'll try to be friendly, courteous, and nice when you come in." PJ's hours are Monday through Thursday 10 a.m. to 9 p.m., to 10 p.m. on Friday and Saturday, and noon to 8 p.m. on Sunday (when not interrupted by construction).

What price savings?

At United Consumers Club, membership costs a cool $990. At Pace Warehouse, it's $25.

The **United Consumers Club** has been phoning a lot of people around town this fall offering them fabulous savings on shopping. When we got our call, we said yes to a Saturday morning appointment to learn more.

The club is tucked away in an office strip at 2455 South Industrial Highway. Just five people showed up for the session. We were effusively greeted, then ushered into a front room lined with catalogs from manufacturers of home products and gifts, including appliances, carpeting, furniture, and some clothes.

It turns out the club isn't new; it's been operating nationally since 1972, and in Ann Arbor since August 1988. Members can order products from the catalogs at huge discounts off that dubious datum known as "list price." The club adds a 6 percent service charge, and products are delivered to the showroom for pickup, usually in three to six weeks.

The club makes no money on sales, salespeople explain; the profit all comes from membership fees. Joining the club costs $990 for the first two years, and $75 a year for the next eight.

For those few who weren't daunted by the price, the session quickly moved into another room, where a slim man named Terry was introduced as a "member" of the club. He launched into a forty-five minute comparison of list prices meant to prove that we could recoup the hefty

membership fee in savings on merchandise—that, for example, goods that would list for $7,000 could be bought through the club for $4,740. The only rub (besides the fee, the delay, and the fact that returns are very difficult) was that we had to sign up immediately or lose our chance for the next seven years.

No one joined, not even the family that was pursued out to the parking lot by an eager club salesperson. Later, we called the Detroit Better Business Bureau, whose sign was prominently posted in the club's premises, to see what they knew. They told us that the club has a mix of company and franchised branches. The national company has been responsive to complaints, which have arisen most frequently when a local franchisee has gone out of business.

At that point, we called the local branch back to ask whether it was a franchise, and if so, who owned it. It turns out to belong to Terry Cochran—none other than the "member" Terry who ran our sales session.

chases. Manager Tim Spurr points out that the paid membership makes sense only for consumers who plan to spend over $500 a year at the store (5 percent of $500 is $25). Membership is available at any time, and the company says it is willing to refund the membership fee at any time during the year if anyone is dissatisfied—but that no such request has ever been made.

Pace works on a very low markup; company founder and president Charles Steinbrueck says it's about 10 percent compared to 25 to 30 percent for most discounters. Inventory is tightly controlled and selection is relatively limited. Meijer stores, Steinbrueck says, probably stock about 100,000 items compared to Pace's 4,000. "You can't be everything to everybody," he says. "It's not a great assortment or great service, but we have substantially the lowest prices."

What about impending competition from planned Target and Wal-Mart stores in the area? Says Steinbrueck, "Strong discounters like us will continue to grow.



The United Consumers Club operates out of an unassuming storefront on South Industrial Highway, but it's hardly low profile: persistent telemarketers try to attract customers to hear sales pitches promising thousands of dollars worth of savings.

In October, **Pace Membership Warehouse** opened a huge outlet at 2890 Carpenter Road, just north of Michigan Avenue. Pace sells groceries (fresh, frozen, and packaged), hard goods (jewelry, electronics, and appliances), office supplies, and soft goods (clothes, linens, toys, and books) in a warehouse-type setting complete with the smell of corrugated cardboard cartons and the "beep beep" of forklift trucks.

Because Pace, a national chain currently being acquired by K Mart, also has a membership scheme, some local consumers are confusing the two. Pace membership is only $25 a year (nevertheless it accounts for 25 percent of the firm's profits), products are on the shelves (not ordered from catalogs as at United Consumers Club), and the store has a guaranteed returns policy. The $25 membership is restricted to businesses and members of certain groups. An "unpaid membership" is available to just about anyone with money. Those members pay 5 percent over the shelf price for their purchases. We cater to the small businessman. We provide them products that let them be more competitive. The key to it is understanding what your niche is."

Assorted notes

One Indian restaurant replaced another at 214 East Washington in November. Sukhdial Singh hopes that superb Indian cooking and a continued run of good fortune will mean success for **Shehan-Shah Indian and Vegetarian Restaurant**, which he and his wife, Ravinder, opened where **Moti Mahal** had been for the past year. The name (pronounced, roughly, SH'AN Shah), translated from Hindi, means "King of Kings."

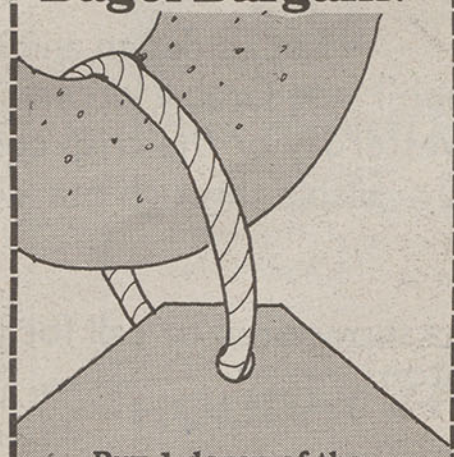
Singh owned a restaurant in New Delhi before he immigrated to Michigan eleven years ago. Since then he has been a chef or a manager at several restaurants, including the Campfire in Milan, the

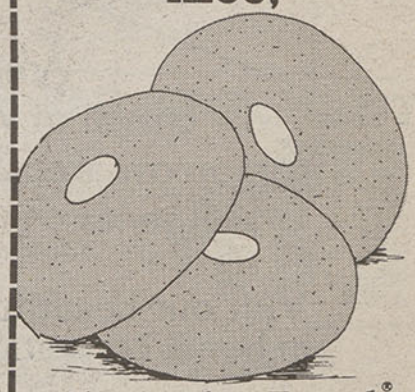
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CHRISTINE ROSS-CAVANNA

Ravinder and Sukhdial Singh with daughter Navita and son Navemeet.

Lamplighter on Liberty, and a Big Boy. During the past year, he says, his speech rhythmic with quick, pointy *t*'s and *d*'s, "I wondered, 'Am I going to go on working so hard without building anything?' " Then, his boss acquired a partner who, like Singh, is a chef. "I said, 'Boss, there's not room in the kitchen for two chefs.' "

He went to Toronto where he discussed his apprehensions with the mother of his guru, whom he calls "the Heavenly Mother." She encouraged him to follow his intuitions. When he got back to Ann Arbor, he went over to chat with the owners of Moti Mahal. He knew he didn't have enough money to make a very good offer for the restaurant, but he also knew its three Bangladeshi owners weren't serving truly authentic Indian food and were disappointed in how things were going financially. His face, outlined by a short dark beard, squares up with delight as he recalls his success in reaching an agreement with them to buy the restaurant.

Singh makes a big point of saying that he and Ravinder are doing all their own cooking. When we were there, shortly after the opening, the food had the lightness and freshness of a many-flavored home-cooked meal. (After extensive discussion with the waitperson, foods are spiced to individual taste from mild to *very* hot.) Entree prices begin at $5.50 for one of a number of vegetarian dishes to $11.50 for tandoori shrimp; they average about $7. There are four delicate desserts, ranging in price from $1.75 to $2.50: rice pudding in cream; cham-cham, which are honey-soaked fried dough balls, somewhat related to doughnuts; and *rass-malie* and *gulab jamuh*. The last two are variations on a fluffy and fragile cheese that Ravinder Singh makes herself from milk and lemon juice and serves either joyfully colored like Easter eggs or in sweetened cream.

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Following the success of her food concession outside the Michigan Union during art fair season, Kalaya Sookswat was invited by Union food court management to join them permanently indoors. Sookswat owns Bangkok I, a Thai restaurant located in Toledo, and Bangkok II at Braun Court (see review, p. 173) Accordingly, the Michigan Union version is named **Bangkok III**. Hours at the food court are 11 a.m. to 8 p.m. Monday through Saturday and 4 p.m. to 8 p.m. Sunday. Bangkok III's menu includes Thai and Chinese specialties.

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Customers of the **Mary Dibble Apparel Shop** at 1121 South University were surprised, at the end of October, to find the traditional, rather proper, women's wear they expected replaced by a trendier, slouchier approach to dressing. Although the kelly green carpeting and the display furniture are unchanged, ownership and style changed practically overnight, without announcement or fanfare. Hurrying through the door, regular customers of the eighteen-year-old store came up short in front of a rack of blue denim where they expected wool gabardine. Students passing by looked quizzically at windows full of youthful clothes for men as well as women. Realizing that something was different, many looked around for an explanation and found signs in the window with the store's new name, **Expressions**.

Mary Dibble retired from her namesake business a few years ago. Her husband, George, says tersely that the Hutzel Corporation, which owned both stores, is consolidating and has sold the South U store to Rod and Judy Phillips of Petoskey.

The Phillipses own several shops in the Petoskey area. They range from stores geared to young men and women to a women's large-sizes store. "It's a seasonal environment," Rod Phillips says, "so we were looking for a location to complement our strong summers. Obviously a university environment is the opposite of a resort." Expressions carries upscale casual clothes from highly visible companies like Esprit, Girbaud, Pepe, and Guess. With several stores, the Phillipses have access to a wide range of manufacturers, so they'll be able to adapt to what their Ann Arbor customers want. In early November, there was still a smattering of Mary Dibble-type embroidered pastel crew neck sweaters on hand. Hours are 9:30 a.m. to 5:30 p.m. Monday through Friday and until 5 p.m. on Saturday, with Sunday afternoons a possibility.

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Play It Again Records, which opened at 611 South Forest in October, doesn't sell used records. Manager Mike Wernette explains that the name should be interpreted to mean "play it again and again." Owner Alan Kovan also has a Play It Again (his logo is a gorilla silhouette) in Southfield, and it does sell used as well as new albums.

On the other hand, unlike most stores that have "records" in their names and actually sell mostly compact discs, Play It Again does sell records (more commonly referred to these days as "vinyl" or "albums"). Albums outsell tapes and CD's at both stores, three to one. Kovan also does a lot of mail order business.

The specialty is alternative rock—albums put out by independent labels and imports. That means they carry a lot of 45's, whose low production cost puts them within reach of less well-known bands. "It's kind of an underground market," Wernette says. "Stuff they don't play on the radio. Punk and post-punk is moving in here, too."

Play It Again is in the long narrow space next to the laundromat on Forest near South University. It's dark and cluttered like a rock club, and the walls are hung with rock 'n' roll T-shirts (over 150 styles, many rare and at low prices, according to Wernette). "It's small, but it's got a lot of character," says Kovan, who got into the business in 1982. "It's the store of my dreams." Hours are clublike, too: noon to midnight every day except Sunday, when it closes at 8 p.m. Wernette, who was trained as a classical cellist, says, "Alan had the idea of the store. I brought things like being more aggressively friendly."

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After years of pressure from overcommitted book lovers, **Borders** is extending its hours—and encouraging other State Street area businesses to follow its lead. "Traffic has been so heavy on Saturday afternoon and Sunday that people have been begging us to open in the evenings," says Borders's Bea Kaimowitz. "Starting after Thanksgiving, we'll be open nine to nine six days a week, and eleven to six Sundays." Noting that Schoolkids' Records and Urban Outfitters are already keeping late hours, Kaimowitz plans to talk personally to other merchants about joining in turning State Street "from a street that closes at six p.m. to a place that sees itself as an evening destination."

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South University merchants have a coordinated effort of their own for the holidays. "Share the Warmth" is a collaborative program accepting donations of clean, wearable clothing and canned or packaged dry foods for distribution to local churches and charitable organizations. Participating businesses, marked by window signs, will be taking donations from December 1 through December 21. ►

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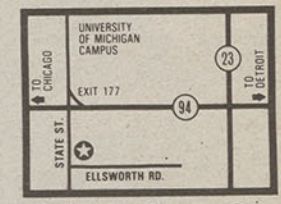
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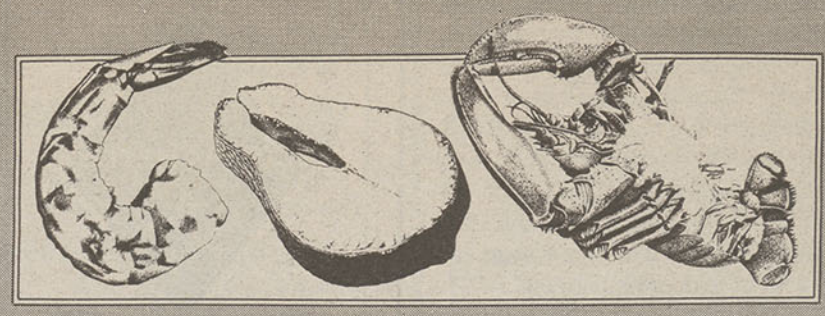
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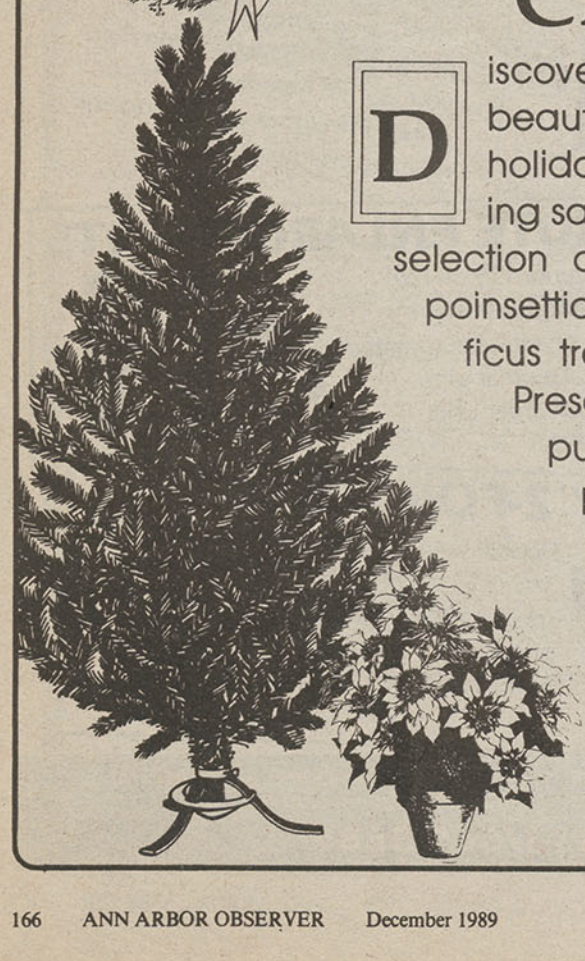


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As downtown merchants hustle to keep up with mall hours, Briarwood, and other Taubman malls as well, are extending Sunday hours to 6 p.m. Per hour, Sunday is the busiest day of the week, according to mall manager Ted Schwarz. Sunday shopping seems to be a relaxed and sociable activity, he says, and customers have been reluctant to have it end at the established 5 p.m. closing time.

Members of the Varsity Blues at Saline High School are manning the mall's **Holiday Service Center** this year, as they have done for the last few years. The service, located at the Sears end of the main aisle, includes gift wrapping, coat and package checking, and assistance in getting customers' packages to their cars. Proceeds fund productions of the Varsity Blues' variety shows.

The Impostors, a jewelry shop specializing in fine copies of very fine jewelry, will open next to Godiva Chocolates at the Center Court in time for the holidays.

□ □ □

Elizabeth Bell moved **Elizabeth's Boutique** from Howell to Ann Arbor in October. The boutique is located inside the Goodyear Building at 122 South Main.

Bell was born in West Germany and educated there. After marrying an American, she moved to Detroit. She worked in the high fashion business on "the Avenue of Fashion—that was Livernois in the early Seventies. I dressed the governors' wives, mayors' wives, and movie stars," she says. She opened her Howell boutique four years ago, but says, "I needed to expand to a larger city where there's more need for my kind of merchandise."

Fifty percent of her stock is business wear, with the other 50 percent split equally between accessories (bags, belts, jewelry, and hats), casual wear, and formal dresses. Business dresses run between $120 and $180, evening dresses between $160 and $700, and suits between $200 and $500. "Of the better ones," she says, "I buy only one of each." She also places special orders, including orders for custom beaded dresses. "If you're a specialty shop," she explains, "you buy from houses that you know you can call on when you need them. I have a couple of designers that will special-cut cocktail dresses. There's a lot of tricks of the trade if you know them.

"The big thing for women, right now," she says, "depends on the job. For professionals, a suit is always number one, then dresses with jackets, and, for secretaries, dresses." She has a line called Mita Knits, made in the U.S. and selling for between $120 and $150 for one- and two-piece dresses. "You can't do better than that for a business girl," she says. "And I carry European lines, of course."

Hours are 10 a.m. to 6 p.m. Monday through Thursday, to 8 p.m. on Friday, and to 5 p.m. on Saturday.

In an October "Changes" column, we mentioned four State Street stores—the Cat's Meow, Rebop, Ruby Tabu, and Urban Outfitters—that sell vintage clothing.

It didn't take long before we got a note, written on a zingy card decorated with pictures of bananas and stars, from Mary Dixon, manager of **Beatnix Vintage Clothing**. Beatnix is located at 207 South State, near Washington. It is, according to Dixon, "the only vintage store in Ann Arbor with a flair for the wild side." The store has been at its present location for three years. Before that, owner Keith Bucceri shared space with Connie Basil's Art Deco on West Washington near Ashley. Bucceri is also opening a Beatnix in Chicago, at 3515 North Halstead. "That's a pretty good vintage strip," Dixon says. "He'll sell more expensive things there—like furs. Men's overcoats are the big thing here. The styling doesn't change much, and you can get a beautiful cashmere coat for seventy dollars rather than four hundred dollars new."

Off Limits, upstairs at 215 South State, should have been on our list, too. Dee and Gregory Robertson carry a selection of vintage tweed sports jackets and vests, though their specialty is fashionable new casual wear. "We have progressive-type shirts and pants for men and women," Gregory Robertson says. "We have lycra miniskirts, leggings, and dresses, we've got leather goods—miniskirts, jackets, pants, and school bags, and we've got progressive hats."

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Cranbrook Center leasing has accelerated in the last month. New tenants joining Mervyn's and Kids R Us include **F & M Distributors, Pier One Imports, Ethan Allen Furniture**, and **Dress Barn**. Tom Litzler, leasing agent for the center at the corner of South Main and Eisenhower, says they're in serious talks with other retailers, a local restaurant, and a yogurt shop.

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Huang June Jan, more commonly known as Chef Jan, recently changed the name of his downtown restaurant at 116 South Main (between Washington and Huron) from **China Sea** to **China Gate**, which is the name of his campus restaurant, at 1201 South University at Church. The name change is designed to reduce advertising costs, Chef Jan says. Hours at both restaurants are the same (11:30 a.m. to 10 p.m. every day), and their menus are almost the same, so waitstaff and foodstuffs can be shifted between places without confusion. The only variation is that Chef Jan himself is at the campus restaurant during the daytime and at the Main Street restaurant from 5 p.m. on. During that later time he cooks chef's specials that appear only on the downtown menu. ■

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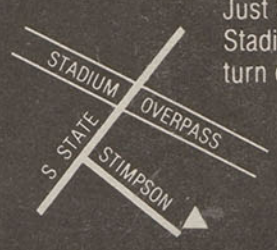
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PUBLIC INFORMATION, EMU, YPSILANTI

The Fairways Restaurant Perspective

Selections From The Fairways' Menu

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I-94 and Huron Exit
Ypsilanti
(313) 487-2000



COURTESY CROSSROADS VILLAGE

Crossroads Village has good living history demonstrations and an extensive holiday light show. In December, even the Taiwanese Christmas ornaments in the General Store won't seem out of place.

A December trip to Flint

Including Christmas lights and a rare chance to see AutoWorld

Michigan's biggest holiday light show, plus a rare opportunity to see the ill-starred AutoWorld theme park make December a surprisingly good time to visit Flint. There's even a chance for some holiday shopping, what with all the country crafts and gifts at Crossroads Village and the excellent gift shops at the Sloan Museum (great for auto buffs), the Flint Institute of Arts, and the Longway Planetarium.

Flint called itself Vehicle City, on account of its big carriage industry, even before Flint native Billy Durant founded General Motors here in 1908. Today the city still has the highest concentration of autoworkers in the country despite the massive layoffs of recent years.

Durant was an extraordinary promoter and empire builder who made his first fortune with the Durant-Dort Carriage Company. He went on to build Buick into America's biggest automaker, then used Buick as a springboard to create General Motors. Within a year of its founding, GM encompassed twenty companies, including Buick, Oldsmobile, Cadillac, and Oakland Motors (later renamed Pontiac). A year later, the banks financing Durant's dizzying empire-building forced him out.

Durant promptly teamed up with Louis Chevrolet to market a new low-priced car. Then, in a move of breathtaking audacity, he used Chevrolet to take over GM. Once again, however, his wheeling and dealing got him in trouble, and he was forced out for good in 1921. He spent his last years managing a Flint bowling alley, where, into his eighties, he optimistically dreamed of creating a bowling alley empire across the country.

Flint boomed along with the auto industry in the early years of the century. More recently, it has been hit hard by the industry's decline. As GM's share of the American car market has dropped from roughly one-half to one-third, Flint's population has plummeted, from almost 200,000 in the 1960's to about 140,000 today. Today, downtown Flint is a pretty dead place, despite the infusion in recent years of well over $100 million to build splendid Riverbank Park, the giant AutoWorld theme park, the U-M Flint, and the Water Street Pavilion festival marketplace, among others. It's vivid testimony that big bucks alone can't turn a downtown around.

Points of interest

★★ **Crossroads Village & Huckleberry Railroad,** *Bray Rd. north of Coldwater Rd., east of I-475 (take Carpenter Rd. exit and follow signs). Weekends only (Fri.–Sun. 3:30–9:30 p.m.) from November 24–December 30; closed Christmas Eve. Adults $5.95, seniors $4.95, children 4–12 $3.95, under 4 free. For information call the Genesee County park system, 736–7100.*

Crossroads Village is a collection of some two dozen historic buildings arranged to resemble (sort of) a Genesee County village between 1860 and 1880. Even at Christmas, costumed workers operate a sawmill, blacksmith shop, grist mill, and cider mill, making simple tools, cornmeal, and cider, which visitors can purchase. Watching the old mechanical technologies in action gives new perspective on how hard people had to work under noisy, dangerous conditions to make the most basic products.

During December, the village puts on what it calls the biggest outdoor holiday light show in the state—100,000 lights throughout the village, with more along the route of the steam-powered Huckleberry Railroad. (The train is heated this year for the first time, but riders are still advised to bundle up well.) The village's restored offices and public buildings are all decorated, local choirs perform in a small chapel, and the 1912 carousel is set up inside a Victorian pavilion. The general store sells Christmas ornaments along with country crafts like handmade lace. Some people come just to get the Crossroads Village postmark on their holiday mailings.

AutoWorld, *1 AutoWorld Dr. 233–5500. Open weekends only Nov. 23–Dec. 19 (Thurs., Fri., & Sun. 2–9 p.m., Sat. noon–9 p.m.). Open daily Dec. 23–31 (2–9 p.m.). Adults $4, children 5–12 $2, under 5 free.*

December also offers a fleeting chance to tour AutoWorld, Flint's $71 million celebration of the automobile and its culture. AutoWorld bombed when it first opened, because it didn't have the thrill rides and well-organized entertainments tourists were expecting. But for anyone with an interest in America's machine age, it's full of intriguing stuff. Highlights include outstanding displays tracing the auto industry's history and impact, the big-screen IMAX movie, "Speed," and a mind-boggling 1000:1 scale operating model of a Buick V6 engine. December's "Holiday Homecoming" also features visits from Santa, ice sculptures, and a talking Christmas tree. If you're interested in seeing AutoWorld, this is the time. It's open during Ann Arbor's dead time between Christmas and New Year's (so is Crossroads Village), and at this point, no one knows when it will open again.

★★★ **Sloan Museum,** *1221 E. Kearsley. 762–1169. Tues.–Fri. 10 a.m.–5 p.m., Sat. & Sun. noon–5 p.m. Adults $2, students, children, seniors, group members $1.*

This excellent city museum has a first-rate lumbering diorama that vividly shows how logging turned Flint into a nineteenth-century boom town, generating more money for Michigan than all that was made in the Gold Rush out West. Other displays show how Flint emerged as a center of the auto industry, and there's an interesting collection of historic-figure dolls in period dress. The museum also has one of the choicest selections of majestic old American automobiles to be found anywhere. For December, there are special model train displays and dioramas of Christ child scenes by famous painters.

★★ **Flint Institute of Arts,** *1120 E. Kearsley. 234–1695. Tues.–Sat. noon–5 p.m., Sun. 1–5 p.m. Free.*

Generous donations from wealthy Flint citizens have built this into the state's second most prominent city art museum, behind only the Detroit Institute of Arts. There is an exceptional collection of nineteenth-century French paintings, mostly landscapes, by Corot, Courbet, Sisley, Renoir, Toulouse-Lautrec, and

THE CLASSIC
READ ALL ABOUT IT

Introducing the Classic from Cottage Inn. It's a deep-dish pizza that's loaded with the kind of quality Cottage Inn is famous for. Like dough made daily using our own recipe and proofed to perfection. The Ann Arbor Observer calls our crust "excellent." Our sauce is created from the finest ingredients, including fresh garlic, basil, olive oil and spices, and cooked in large kettles until it reaches our high standards for quality.

And our cheese? We use a blend of rich cheeses that are all 100% real. "If thoughts of lots of bubbling, buttery cheese come to you when you're dialing for a delivery pizza, a good bet is to call Cottage Inn," says The Ann Arbor News. Choose from an abundance of your favorite toppings like spicy pepperoni, bacon, ham, mushrooms, ground beef, black olives, onions, Italian sausage, green peppers, feta cheese, green olives and even anchovies.

Cottage Inn Pizza has been voted 'The People's Choice' year after year in the Ann Arbor News Annual Readers' Poll. "Cottage Inn (is) rated highest. People like Cottage Inn's crisp-chewy crust, tangy sauce (and) high-quality cheeses," says The Ann Arbor Observer. It was judged 'Best Pizza' in the Third Annual Michigan Daily 'Best of Ann Arbor' Competition. Try the Classic from Cottage Inn. One taste is worth a thousand words.

Happy Holidays

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The classic French New Year's Eve Feast
Sunday, December 31, 1989

The spectacular multi-course dinner with
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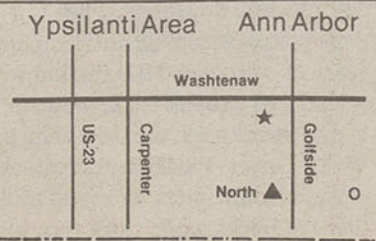
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99¢ Margaritas
59¢ Drafts
Salsa and Chips always available



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others. Numerous temporary exhibits appeal to a wide variety of tastes. December shows include early American art, prints from the Jack B. Pierson collection, and American Indian artifacts collected by Chandler Pohrt (with some help from his family—including his son, Karl, who now owns Ann Arbor's Shaman Drum bookstore).

★ **Longway Planetarium,** *1310 E. Kearsley. 762–1181. Regular astronomy shows ($3 adults, $2 children) and laser light shows ($5/$4) Thurs.–Sun., with weekend matinees; call for schedule.*

Michigan's largest planetarium has a 60-foot domed screen—the same size as the big planetaria in Chicago and New York—for an especially realistic depiction of the skies. Entertaining multimedia shows explore the skies, ancient mythology and the constellations, science fiction, and space travel. Non-educational laser light shows feature animations set to music such as the Beatles' "Sergeant Pepper."

Buckham Fine Arts Project, *134½ W. Second St., just west of S. Saginaw. 239–6334. Wed.–Sat. 11:30 a.m.–5 p.m.*

This handsomely worn loft in downtown Flint is the home of an artists' cooperative that draws discriminating artists from Ann Arbor and Detroit for what its founders call "cutting edge" shows—work that museums or commercial galleries aren't likely to show. A visit here and to the Buckham Alley Theater and Torch Bar and Grill around the corner in tucked-away Buckham Alley will surely expand most outsiders' conception of what Flint has to offer. Ask for printed information about other galleries in central Flint.

★ ★ ★ **Factory tours. GM Truck & Bus,** *Van Slyke at Atherton, southeast of town. 236–4978.* **Buick City,** *three miles north of downtown Flint between Industrial Ave. and I-475. 236–4494. Reservations required; last 1989 tours Dec. 14.*

GM's two Flint plant tours come at inconvenient times for out-of-towners—Tuesday and Thursday mornings—but they offer fascinating (and sharply contrasting) views of the American auto industry.

Truck & Bus makes GM's popular Blazer and Suburban utility vehicles, which are currently so much in demand that every one being built has already been sold. Texas is the biggest customer for these fancy trucks, followed by Saudi Arabia.

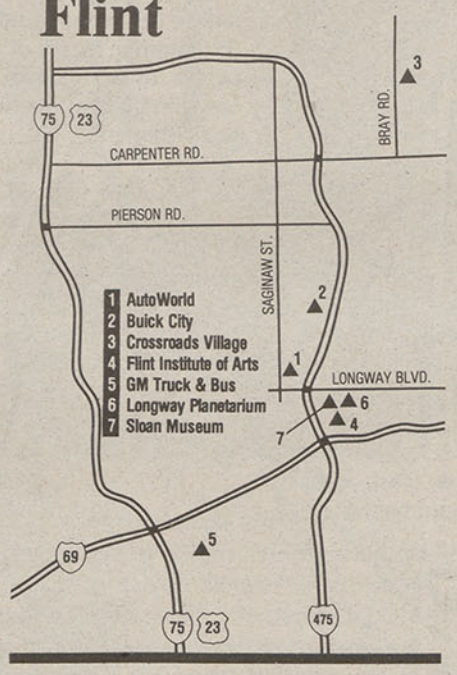
The one-hour tour of the huge 3 million square foot plant is conducted by two affable plant veterans who know their way around. This relatively old-fashioned factory is one of the last places in the country to still have a "body drop," where finished bodies swing down swiftly to be mated onto the already assembled chassis.

Buick City, America's most integrated auto assembly plant, builds Buick LeSabres. It uses Japanese-style just-in-time parts delivery and is heavily robotized; it's strange to see human workers doing simple tasks like placing windshields on a conveyor belt, while a machine-vision-guided robot does the sensitive job of attaching the windshield to the frame.

Food

Downtown Flint has some unusually friendly taverns, including **Churchill's** (340 S. Saginaw), **Billy's** (448 S. Saginaw), and the **Torch** (522 Buckham), with good food and a great cross-section of society: businesspeople, cops, lawyers, city workers, artists, and street people. The expensive **Top of the Park** restaurant (432 N. Saginaw) has excellent food in pleasant surroundings. **Angelo's Coney Island** (1816 Davison, at Franklin) is famous for its distinctive Flint-style dry coney island (made with ground meat and spices without the usual bean sauce). And scattered around town are fourteen outlets of **Bill Thomas' Haloburger**, a good value, family-operated local chain. The downtown Haloburger (800 S. Saginaw) features an elaborate terra-cotta front section and a mural of plump bearded gnomes pushing barrels of ginger ale—souvenirs of its days as a Vernor's outlet in the 1920's.

Flint



Getting there

Flint is less than an hour's drive north of Ann Arbor on US-23. To reach downtown Flint, take US-23 north until it joins with I-75, then continue a few miles north to I-69. Follow I-69 east to I-475, and I-475 north to Exit 8A (Longway Blvd.). Turn right, then right again on Walnut for the downtown Cultural Center. Turn left and follow the signs for AutoWorld.

For free visitor maps and information, call the Convention Bureau weekdays at 1–800–482–6708 (in Michigan) or 313–232–8900. The Chamber of Commerce, in the old Durant-Dort Carriage Factory at 316 West Water Street, across from Riverbank Park, also has visitor information. It's open weekdays; 232–7101.

—Don and Mary Hunt

Visiting Michigan is condensed from forthcoming volumes of *Hunts' Guides to Michigan.*

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Saturday 9–4

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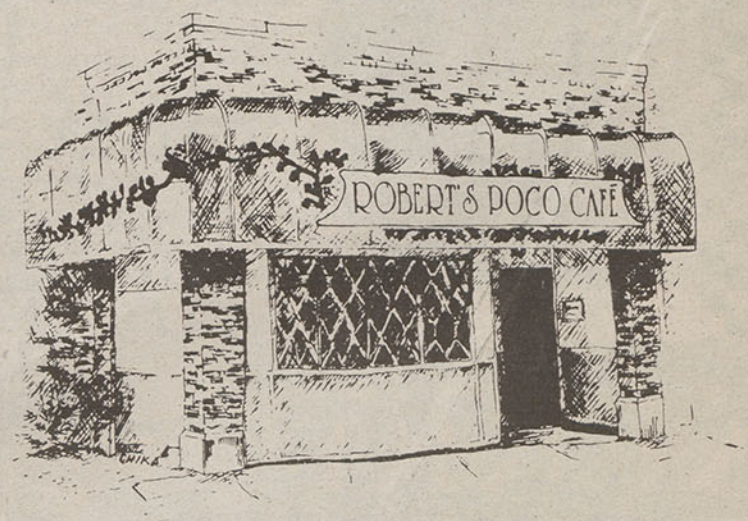
- Costume Delivery
- Champagne, Candy, & Cheesecake Baskets
- Holiday Party Decorating

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Weekly Featured Entrees and Wines

Tuesday is Senior Citizen's Day—10% Discount

Reservations Recommended

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WINE TIPS

[**each month we will recommend a few of our favorites** – particularly worthy wines from off the beaten path – low-priced and high-value for enjoyment at home or at the Bistro]

This month's selections: an inexpensive trio of forthright, flavorful 1986 southern french reds. [available on a retail basis at better wine shops]

1986 Cotes-du-Ventoux
Cuvee les Messes
Vignerons du Mont Ventoux
...lovely raspberry color, cool, peppery/smoky

1986 Cotes-du-Rhone
Dom. du Petit Barbaras
...lively spicy/meaty flavors, long and lush

1986 Cotes-du-Roussillon
Ch. de Jau
...lots of earthy/floral flavor, inviting nose

EVENTS

PORT TASTING
Sunday 10 December 7:00pm

The Bistro will host a Holiday Tasting of Ports and Dessert Wines which will be led by **David Creighton** of Arbor Beverage Company.

Those attending will taste and share impressions of a high-quality selection of tawny, vintage, late-bottled-vintage, and of-the-vintage ports.

Admission is $20 per person and includes the discussed ports, a further selection of sampling ports, stilton, and a selection of other appropriate cheeses, hor d'oeuvres, breads, and post-tasting coffee.

Reservations are limited and will be held on a pre-pay basis only. For further information, call 994-6424.

RECIPE

TAPENADE

Provencal olive/caper spread known as the 'black caviar of Provence'. A vividly flavored spread/dip/filling with many uses in appetizers, snacks, and for parties. Preparation is simple and depends primarily on NOT using canned California olives.

Our version emphasizes olive flavor. If you prefer more assertive caper, anchovy, or garlic flavors, adjust accordingly. Some versions use tuna and brandy.

1lb. black/brown kalamata or nicoise olives, pitted
2 1/2tbsp. capers.
5 anchovy filets, rinsed
2 garlic cloves, small, peeled
1/2cup olive oil
dash of lemon juice
black pepper to taste

Chop ingredients, not too finely, with a knife or in a food processor. DO NOT PUREE.
Add olive oil and mix.
Add lemon juice, pepper to taste.
Serve at room temperature on toast, as a dip for vegetable sticks, in hard boiled eggs, etc.

ON RECIPES AND SECRETS

Many restaurants make a great point of jealously guarding their recipes, which, we are told, depend on alleged secret ingredients and techniques too complex for non-professional cooks. This is almost always a lie; indeed the secret ingredients and techniques usually turn out to be premade sauces or condiments and jaded shortcuts which would prove embarrassing if plainly described.

In any case, there are no secrets in regional cuisine. The best dishes and their ingredients are not the rarified domain of professional chefs. Rather, they are the common legacy of generations of ordinary people, usually women, in the regions of their origin. To claim them as our secrets would be pretentious and dishonest.

In good regional cooking, recipes are not formulae; they are outlines, scaffoldings to aid the artisan in getting at the stuff of his or her craft.

There are as many versions of regional dishes as there are cooks, and many of them produce authentic, resonant results. It has always been our policy to direct those who inquire about recipes for home use to the sources which we have found best reproduce memorable, flavorful versions of regional dishes and, where possible, to assist serious home cooks with recipes and/or advice.

The art in regional cooking is not in flashy technique, in special recipes, or in rare ingredients – it is in avoiding the shortcuts so dear to many professionals and cookbook authors, in constantly tasting what is being cooked, and in amending any recipe just enough to capture a bit better a taste target which is learned over time through experience, memory, and love.

Peter di Lorenzi

KERRY TOWN BISTRO

BREAKFAST	BRUNCH	LUNCH	AFTERNOON CAFE	DINNER	AFTERHOURS CAFE
7am - 10:45am	9am - 2pm	11:30am - 2pm	2pm - 5:30pm	5:30pm - 10pm	10pm - 12:30am
Saturday	Sunday	Tuesday	Tuesday	Monday	Monday
		Wednesday	Wednesday	Tuesday	Tuesday
		Thursday	Thursday	Wednesday	Wednesday
		Friday	Friday	Thursday	Thursday
		Saturday	Saturday	Friday ['til 10:30]	Friday ['til 1am]
				Saturday ['til 10:30]	Saturday ['til 1am]

BISTRO HOURS	
Sunday	9am - 2pm
Monday	5:30pm - 1am
Tuesday	11:30am - 1am
Wednesday	11:30am - 1am
Thursday	11:30am - 2am
Friday	7am - 2am
Saturday	

Call 994-6424
for information and reservations

In Kerrytown complex.
Ample parking in Farmers' Market area

Bangkok II in Braun Court

Warm, cheery, and cheap



JOHN COPLEY

The thing that stands out about Bangkok II is the homeyness. It's so small that you can hear the conversation at most of the other seven tables—often begetting a kind of camaraderie. Strangers at adjacent tables recommend dishes to each other. This small restaurant appears to have been hastily decorated; there are only a few garish Thai knickknacks on the walls. The kitchen refrigerator is visible from the dining room, a touch that adds to the homelike feeling because it isn't a commercial model, but the ordinary kind most people have in their houses.

Thai food has the reputation of being for sophisticated thrill-seekers who have tired of Chinese food (tired not merely of the old chop suey/ chow mein circuit, but also of the dizzying array of Szechuan and Hunan dishes and of the chic urban dim sum). So Bangkok II's inexpensive fare and unpretentious atmosphere was a charming surprise. The food reflects this quality, too: there are no elaborate garnishes or presentations, though lately the entrees have been garnished with carved radish rosettes.

There's a comforting sameness to the food you find in good Mom and Pop restaurants. Unlike professional chefs, who are trained to master many cooking techniques, good plain cooks tend to do variations on one or two themes. Here it's simple platters of stir-fried dishes in several kinds of thin sauces; sticky, faintly sweet fried noodles and rices; tart, aromatic salads; and a few appetizers. The entire menu probably uses—excluding the complicated seasonings—about a dozen staple ingredients. There's really no need to agonize too long over the menu here; many of the things on it taste alike.

The hot and sour soup ($2.50) may come as a surprise to those used to the thick, translucent Chinese version packed with vegetables. This hot and sour soup is a thin chicken broth with big pieces of chicken and some straw mushrooms. It wasn't very spicy or sour, but it was a light, pleasant way to begin a meal. A large egg roll ($1) full of still-crunchy bean sprouts was similarly pleasant and came with a little cup of thick sauce the color of Hawaiian Punch.

I tried a classic Thai appetizer called "satay," skewered chicken strips coated with a coconut milk marinade ($4.25). The strips come precooked, but you then broil them over a little hibachi to cook the marinade. It was good once I learned to char the pieces until they were nearly black—otherwise the marinade imparts a raw, pasty flavor. Satay is served with a sweet peanut sauce, like peanut butter mixed with Karo syrup, and a sweet-sour cucumber salad.

While good, none of these tasted particularly exotic. The most exotic of the appetizers was a soup called tom ka kai ($2.50), a chicken soup flavored with coconut milk and lime juice. Even this was a little bland, as if the cooks were still wary of offending America's McDonald's-deadened palates.

About half of the entrees have an asterisk beside them, meaning they're hot. Many people claim Thai food to be the very hottest of all the world's cuisines, but the spice levels I encountered here fit prevailing Chinese restaurant standards. Here, as at most local Asian restaurants, the menu tells you to specify mild, medium, or very hot. Medium hot was nicely spicy, but it didn't make me cry—what I look for when I'm in an adventurous mood. If you like spicy food, don't be afraid to ask for the full treatment. (And if you are used to authentic Thai-hot food, you may want to state this explicitly. The only time I asked for "extra hot," the waitress gave me a benevolent nod and served my order only slightly hotter than the "medium hot" I had gotten the time before.) Once I heard a woman at the next table order a dish with an asterisk and then instruct the waitress that she wanted it cooked with no hot spices at all, a request that the restaurant politely

Bangkok II
313 Braun Court 662-9111

Description: Warm, cheery, and cheap. There are eight tables, and the walls sport a few slightly garish Thai knickknacks. That's about the extent of the decor.

Atmosphere: Informal and homey, a very comfortable place to eat alone.

Prices: Lunch $4–$6. Dinner: appetizers and soups $1–$5.95; noodles, fried rice, and main dish salads $5.25–$8.95; stir-fried entrees $5.95–$11.95; desserts under $2.

Hours: Tues.–Sat. 11 a.m.–2:30 p.m. and 5–9:30 p.m. Sun. 5–9 p.m. Closed Mondays.

Recommended: Fried fish cake; shrimp salad; all the green and red curry entrees; and, for the sheer novelty, sticky rice cake dessert.

Wheelchair access: Ramp in rear. Currently the only restrooms are upstairs, but a downstairs lavatory is under construction.

the Lord Fox
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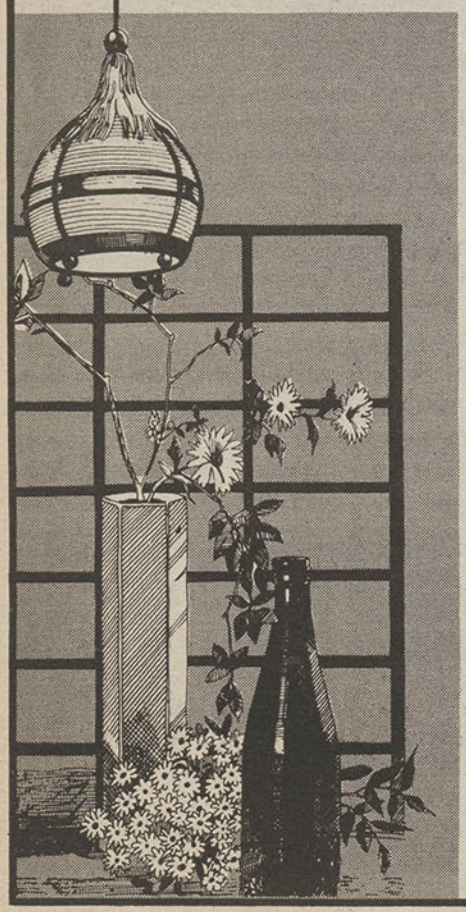
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Closed Mondays

honored though it must have provoked some smiles in the kitchen.

There are three kinds of hot sauces here: a green curry, a red curry, and a brown chili-garlic sauce. With various combinations of vegetables, these make up a dozen different entrees, all available with a choice of meats. I liked all of the hot sauces. The dark and richly pungent chili-garlic sauce that we ordered in a pork and green pepper combination (No. 4, $6.95) seemed the most familiar, thinner but otherwise much like the Hunan specialties in local Chinese restaurants. The green curry—a pale green from hot chilies and coconut milk—was less rich tasting and more astringent. The green peas, green peppers, and shrimp in ours had a freshly cooked flavor (No. 6, $9.25). This particular combination I'd like to try again with all the stops pulled out on the spices.

According to the manager, the red curry—colored pale orange—actually is hotter than the green. We tried it with beef and green pepper (No. 5, $6.95) and found it sweeter than the green curry but no hotter. The thinness of these sauces, as opposed to the thick, cornstarch-laden Chinese sauces, makes the stir-fried dishes at Bangkok II very different from their Chinese counterparts.

The menu separates the stir-fried entrees into two categories, Bangkok Specialties and Original Thai Taste. None of the Bangkok specialties are spicy. This seemed to imply that urban Thai food is mild and the legendary scorching food of Thailand comes from the countryside. A telephone interview with owner Kalaya Sookswat confirmed that though they eat spicy food in Bangkok, Bangkok people, like city-dwellers everywhere, are accustomed to a wider array of tastes. Bangkok food has been greatly influenced by the Chinese, a sizable ethnic group there.

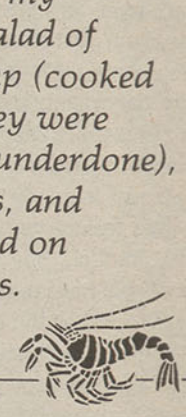
A sweet and sour entree from this tamer list of Bangkok specialties, with chicken, green peppers, onions, and pineapple (No. 16, $6.95), was mild and tomatoey, not violently sweet or sour. Though the sauce was very orange, just like Cantonese sweet and sour, the color, and much of the "sour," came from the tomatoes in it. This sauce, too, is thin and soupy.

My favorite section of the menu is the salads, entree-sized servings of meat and vegetables steeped in thin lemon- and chili-flavored sauces. Here the tropical flavors of Southeast Asia really stand out. All of them are spicy, and the cold/hot/light/crispy juxtaposition of flavors and textures is appealing. Pra goong ($8.95) is my favorite, a salad of jumbo shrimp (cooked so lightly they were very nearly underdone), bean sprouts, and onions served on lettuce leaves.

Several fried rice and fried noodle dishes, flecked with various combinations of meat and vegetables, are available as entrees. They also are served on the side with many of the lunch entrees. They're sweetish and gingery, and depending on my mood, I find them to be either hearty and substantial or heavy and greasy.

The lunch menu doesn't list small, lunch-sized portions of any of the salads. Too bad—they would have been my first choice for lunch. I tried a combination plate that centered on three deep-fried fish cakes with a springy, spongy texture, a little like gefilte fish ($6.25). I recommend it. (On the dinner menu this is offered as an appetizer, called "tod mun.") It comes with a little bowl of sweet and sour cucumbers and large scoops of both fried rice and fried noodles, and everything was sprinkled with chopped peanuts.

Pra goong is my favorite, a salad of jumbo shrimp (cooked so lightly they were very nearly underdone), bean sprouts, and onions served on lettuce leaves.



My partner had deep-fried tofu with broccoli and green pepper in a thin, sweetish brown sauce, like the Hunan-tasting chili-garlic sauce, but without the heat ($5.25). It was served with rice, and she liked it.

Sweetened ice tea with evaporated milk traditionally accompanies Thai meals. I don't like its musty taste, and the similarly treated ice coffee I like only slightly better. I did discover that these drinks have an almost magical and immediate cooling effect on the tongue, and I would definitely plan to include them in a meal that featured an adventurous level of spices.

We tried a dessert here so weird and different that I recommend it purely on that basis. I can't imagine developing a hopeless addiction to it, but I enjoyed sticky rice cake ($1.25). It is rice cooked to a glutinous mush and infused with sugar syrup, with a little strip of fibrous banana in it and black beans scattered on top, served on a banana leaf.

The cheery, courteous person who is always here is not the owner, but the manager, who calls herself simply "Tomy" (pronounced TOO-mee). She loves to talk about the food and culture of Thailand. When my partner inquired about the pronunciation of one of the dishes, she was given a thorough lesson in pronunciation and transliteration of several Thai dishes. Tomy is a friend of owner Kalaya Sookswat. Sookswat is seldom seen here, her time being thoroughly taken up by the newly opened Bangkok III in the Michigan Union. (Bangkok I is in Toledo.) Tomy's brilliant silk skirts and blouses are often grease-spotted: she's clearly putting in a full day back in the kitchen.

—Sonia Kovacs

ADVERTISERS

A-1 Rental 72
A & L Parts 149
AATA 88
AATA Ride Sharing 153
Abbott's Landscape Service 54
Abracadabra 119
AC3-Computer Center 8
Action Rental 142
Patrick Adams, photography 19
Addie's Boutique 84
ADT Security Systems 37
Allen's Boots 46
Amadeus Cafe 173
American Dental Health Service 84
American Maids 9
Sue Anderson, chiropractor 158
Jane Anderson, therapeutic massage 69
Animal Crackers, pet sitting 9
Ann Arbor Art Association 16, 50
Ann Arbor Civic Theater 121, 123
Ann Abor Cyclery 68
Ann Arbor Farmers' Market 141
Ann Arbor Firearms, Inc. 153
Ann Arbor Glassworks 61
Ann Arbor Muffler 147
Ann Arbor Observer 12, 17, 20, 48, 51, 70, 74, 87, 114, 123
Ann Arbor Pet Supply 152
Ann Arbor Pizza 124
Ann Arbor Stamp & Coin 140
Ann Arbor Subaru 143
Ann Arbor Symphony Orchestra 32
Ann Arbor Thrift Shop 141
Ann Arbor Toyota 82
Ann Arbor "Y" 133
Arbor Dodge 149
Arbor Farms 151
Arbor Landings, apartments 77
Arbor Springs Water 129
Architectural Caricatures 14
Argiero's Italian Restaurant 163
Art Attack 117
Ascione Brothers Produce Market 89
Asia Garden restaurant 163
Associates in Internal Medicine 53
Austin Diamond Co. 154

B & B Heartwoods 81
Back Alley Gourmet 68
The Bagel Factory Deli 163
Bangkok I & II Thai restaurants 168
Barclays, gallery 63
Barry Bagel's Place 72
Basil's Bakery 159
Basket Ovations 89
Bay Design Group 56
The Bead Gallery 96
Bell, Book & Candle 16
Bella Ciao restaurant 174
H.W. Bennett, optometry 127
Bessenberg Bindery 125
Big George's Appliance Mart 72
Bio Energy Medical Center 67
Birkenstock shoes 156
Bivouac Outdoor Shop 31
Blackwell Ford 146
Blair Shaw Inc., women's clothing 12
Body Works 141
Borders Book Shop 15
Kent Bourland, attorney at law 51
Boyd Financial Services 148
Brecht Company 119
Briar Cove apartments 45
Briar Hill homes 122
Briarwood Merchants . . . . . 90 & 91
Bruno International, menswear 95
Buhr Park 123
Business Resources 78
By the Pound 89

Caddy Shack 72
Campus Donuts 159
Canoe Sport 134
Capitol Cleaners 124
Carroll's Corner, Ltd. 171
Charisma 139
Chelsea Community Hospital 127
Chem-Dry 100
Chemical Dependency Program, CMHC 126
Child Custody Strategies, Inc. 129
China Garden restaurant 164
China Gate restaurant 158
CHM Photography 53
The Christmas Shop 89
City of Ann Arbor, Treasurer 20, 83, 143
Clay Gallery 94
Clutter Control 144
Coleman's Farm Market 74
Commons of Roundtree, condominiums 80
Community News Center 138, 140
Consciousness in Motion 128
Consignment Galleries 138
Howard Cooper, auto sales 10
Copymart 43
Corntree Child Care Co-op 119
Cottage Inn 170
Country & Victorian Gifts & Decor 118
Cousins Heritage Inn 168
Cradles & Cribs 130
Crazy Wisdom Book Store 40

Daniel's Jewelers 38
James Dapogny, pianist 77
Dayringer Bakery 133
The Depot 82
Design 21, Inc. 52
Design Cabinetry 162
Dexter Mill 73
Diversified Auto 144
Dollar Bill Copying 43
Dominant Systems Corporation, computers 26
Domino's Farms Archives 143
Dough Boys Bakery 89
Dragon's Lair Futons Ltd. 156
Durant's Flowers 62

EMU Theater 118
The Earle restaurant . . . . . IBC
Earth Wisdom Music 9
East Ann Arbor Hardware 81
Ecology Center of Ann Arbor 118
A.G. Edwards & Sons, Inc. 24
Eisenhower Commerce Center 143
Electrolysis Associates of Michigan 127
Emory Book Sales 167
Encore Studio, hair and nail salon 157
Endless Summer 101
Escoffier restaurant 170
Espresso Royale 170
E. D. Ewing Furniture Galleries 154

Fabric Gallery 125
Falling Water Books & Collectables 95
Fantasy Attic Costumes 121
First Martin Corporation 22
First of America Bank 27
First Presbyterian Church 84
Fischer's Landing 22
Fitness Source 68
Flute-Harp Duo 153
Henry Ford Estate 175
Carl Forslund Furniture 100
Foto 1-One Hour Photo 165
Four Seasons Greenhouses 44
French Insurance 81
Fresh Catch Express 84
Furniture & Variety Unlimited 89
Future Sound & Communications, Inc. 47

Gallatin Realty 37
Pat Garrett & Friends, gallery 94
Geography Ltd. 125
Geri's Boutique 142
Goetzcraft Printers 35
J.J. Goldberg, menswear 154
Gollywobbler restaurant 160
Graphic Arts Wholesalers 86
Grazia 150
The Great Frame Up 66
Great Lakes Cycling 111
Great Lakes Futon Co. 114
Great Lakes Shipping Company restaurant 165
Gym America 67

Hagopian Rugs 58
Hairspot 124
Hampton Inn South 112
Han Lee Tae Kwon Do Training Center . . . 139
Happy House, card shop 72
Health Care Clinic of Ann Arbor 128
Heidelberg restaurant 173
Hertler Brothers 135
Hi-Fi Buys 75
Hobby Center Toys 131
Matthew Hoffmann, jewelry 40
Holier Than Thou, Sam Breck 30
Hop In, Fairview Limited 124
House of Sofas 136
Humane Society of Huron Valley 85
The Hungry Gourmet 74, 159
Hunt Club Apartments 13
Huron Camera Service 77
Hutzel's Women's Apparel 60

ImageSet, graphics services 30
Impostors 114
Independent Postal Services 10
Institute for Psychology & Medicine 78
Interior Design Consulting 135
Interior Inspirations 57
Ivory Photo 60

Jack & Jill Learning Center 130
Jacobson's 10
Jasmine Beauty Center 126
Jonathan's Family Restaurant 165

Katherine's Catering, Inc. 41
Kerrytown Shops 157
Kerrytown Bistro 172
Ketelaar Associates Inc., real estate 20
Kiddie Land 120
Kilwin's Chocolates 61
King's Keyboard House 42
Kinko's Copies 26
Kitch'n Bath Galleria 164
Kitchen & Bath Gallery 160
Kitchen Port 132
Kiwanis Club of Ann Arbor 32, 121
Kleinschmidt Insurance 27
KSI-Kitchen & Bath Showroom 34

La Casita de Lupe 162
Laurel Pharmacy 54
The Learning Center 137
John Leidy Shops 62
Letty's Ltd., women's clothing 48
Lewis Jewelers 43, 48, 70, 92
Liberty Lighting 146
Liberty Music Shop 70
Little Bake Shop 124
Little Dipper Candles 157
Little Professor Book Center 9
Living Arts Food 89
Lofts on State Street 14
Logos Book Store 35, 153
Looking Glass Quilt Shop 116
The Lord Fox, restaurant 173
The Lotus Gallery 63, 94
Ken Lussenden, housepainting 76

Mail Boxes Etc. USA 88
The Mail Shoppe 41
Main Street Association 18
MainStreet Comedy Showcase 101
The Mandarin restaurant 173
Maple Miller Center 124
Marcon Building Services 51
Market Place 23
Materials Unlimited 83
The Meadows 35
Mean Bean Cafe 133
Mechanical Heating & Air Conditioning . . 147
Merkel Home Furnishings 46
Michigan Book & Supply 55
Michigan League Buffet 116
Michigan National Bank 23
Michigan Union Book Store 67
Miki Japanese restaurant 174
Mindell's Pharmacy 135
The Mole Hole 55
Monahan's Seafood Market 160, 161
Moveable Feast 161
Mr. Dee's Seafood 'N' Things 166
Mr. Flood's Ltd. 175

Al Nalli Music 77
Naylor Chrysler Plymouth 72
NBD Ann Arbor 42
Needle & Brush 118
The Needlepointe Tree 116
Nielsen's Flowers 122
North Campus Plaza 96
Nutcracker Suite 87

O & W, Inc. 98
The Oak Factory of Ypsilanti 148
Occasionally Gift Baskets 157
Old Orchard Court 58
Organizational Design 20
Origins, accessories 87
Overture Audio 70

Packaging Store 125
Paper Chase, Ltd., wall coverings 144
Partners in Wine 89
PAT Professional Auto Technicians 149
Peak Performance 130
Plastic Surgeons Guild 128
Play It Again Sports 66
Pollution Control Development 44
Ponderosa Briarwood 161
The Ponds at Georgetown, apartments 78
Portrait America, photography 116
Jeffrey Michael Powers, beauty spa 3
Print Copy Centers 112
Produce Station 56

Radisson Resort & Conference Center 98, 168
Charles Kent Reaver Company, diamonds . . 50
Regrets Only, stationery 75
Charles Reinhart Co., realtors 24
Renaissance, clothing 57
Republic Bank 24
Robby's at the Icehouse restaurant 175
Robert's Poco Cafe 171
Rockefellers 156
Rolfing 145
Romanoff's, caterers 166
Ronald McDonald House 131
Clair Ross, harpist 117
Running Fit 37
Rustcheck 148

Saline Community Hospital 141
Saline Quality Meats 75
San Pedros restaurant 170
"Satanic Nurses" 143
Say Cheese 150
Say It With Balloons 171
Scandia Down Shops 62
Andrianne Schiff, personal bookkeeping . . 147
Schlanderer & Sons, jewelers 58
Schlanderer on South U, jewelers 151
Schlenker Hardware 145
Schoolkids' Records 102, 103
Vicki Schwager, jewelry 63
Seva restaurant 95, 98
Seyfried Jewelers 62, 95
John Shultz, photography 13
Siam Kitchen 164
Signature Villas, apartments 27
Silk Plants, Etc. 166
Software City 112
South Main Market 89
Spear & Associates, realtors 14, 92, 145
Stadium Hardware 72
Staples Building & Home Improvement 134
222 State Plaza 4
State Street Area Association 28
State Street Bookshop 122
Rudolf Steiner School 130
Swedish Engineering 148
Sweeney & Monroe, Inc., design & construction 35
Sylvan Learning Center 152
Sylvia Studio of Dance 131
Sze Chuan West restaurant 159

Tall Oaks Inn 48
Tappen Junior High Reunion 45
Timm's Place 86
The TM Center 117
Toledo Museum of Art 118
Tortoise & Hare Running Center 66
Total Type & Graphics 50
Toys for Tots 69
Travel Planners 124
Treasure Mart 92
The Tree 139
Triad Realty 7
Trustcorp Bank 52

U-M Center for the Child & Family 131
U-M Fitness Research Center 134
U-M Med Sport 69
U-M Medical Center 126
U-M Museum of Art 96
U-M Weight Control Clinic 129
Ufer & Sons, Insurance 24
Ulrich's Books 137
University Musical Society 114
Uptown Antiques & Little Wares 96
Urban Foresters 134
Urban Jewelers . . . . . BC

Vahan's Clothing 23, 61
Vale Float Center 51
Value Village Veterans Thrift Stores 2
Van Boven Shoes 5
Vicki's Wash & Wear Haircuts 141
Victory Lane Quick Oil Change 145
Video Outlet 124
Village Green apartments 153
Village Townhomes . . . . . IFC

WEMU 78
WUOM 117
Walden Condominiums 6
Washtenaw Community College 32
Weber's Inn 163
Kimberly Weder Designs 17
West Side Book Shop 12, 139
West Stadium Shops 72
Thomas G. White, Inc., design & construction 83
Whole Cloth, fabrics 12
Wilderness Outfitters 154
Wilson White Co., property management . . 44
Winter Fest 19, 151
Wolverine Rental 139
Woodland Meadows Apartments 1

Yourist Pottery & Design 94

Zingerman's Delicatessen 150



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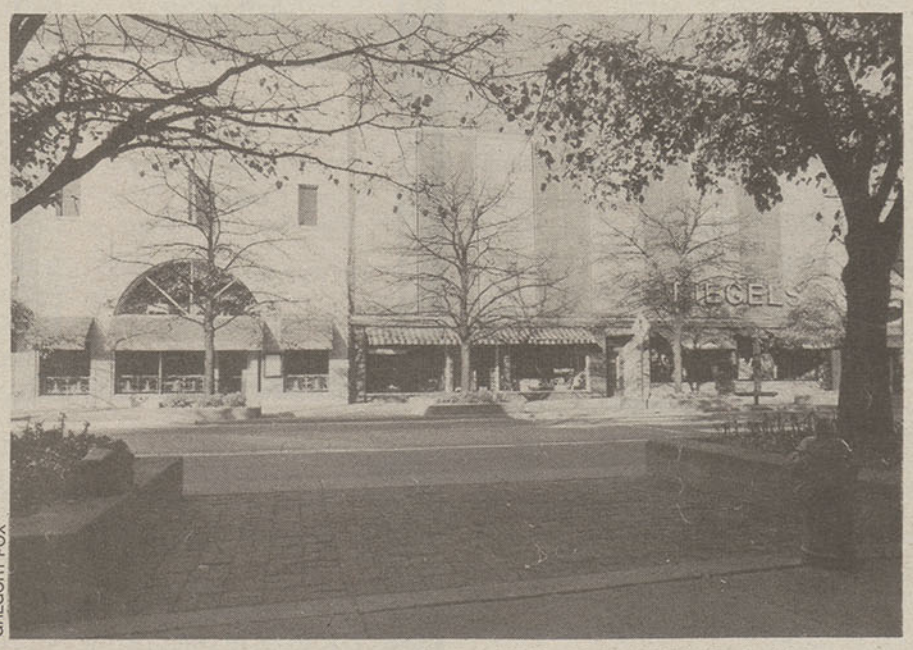
102 S. First 769-9330

Fiegel's men's store

The neighborhood has changed more than the clothing



COURTESY OF ROBERT COOCH



GREGORY FOX

(Top) By the time this photo was taken in the 1960's, Faber's Fabrics had taken over and modernized the adjacent Orpheum Theater. (Above) Fiegel's itself has since moved north, into what was once the Wuerth Theater arcade.

In his sixty-three years at Fiegel's Men's and Boys' Wear, as an employee and then as owner, Herbert Sager has seen almost no change in the merchandise. When pressed, he can come up with only one discontinued item: spats, worn to protect shoes during the winter. But while the stock has remained the same, the downtown area around Fiegel's has changed dramatically since Sager first began working there in 1926. Of the other stores in the immediate area, only one, Wilkinson's luggage shop, survives. Fiegel's original neighbors, the Orpheum and Wuerth theaters, have long gone, casualties of the television era.

The store now known as Fiegel's was started by J. Fred Wuerth in 1900, in a building he erected at 322 South Main, one store south of the present Fiegel's. In 1914 Wuerth built the Orpheum theater next door at 326 South Main (now Gratzi). In 1918 he added a second theater, the Wuerth, perpendicular to the Orpheum, running behind the clothing store.

After the theaters were built, Wuerth became more interested in his real estate than in the day-to-day operations of his clothing store. In the early 1920's he approached Albert Fiegel, who had been a partner in another clothing store, to buy his business.

Fiegel had begun his career in men's clothing in 1891, when he was only eighteen. His family had wanted him to be a minister, but when his father, John Fiegel, was killed in a tragic horse accident that horrified the whole town, the owners of Wadham, Ryan and Reule, a clothing store on the corner of Main and Washington (where Kiddie Land is now), asked him if he would like to come work for them.

Fiegel did well in the business, eventually earning enough money to buy in as a partner; the store was renamed Reule, Conlin and Fiegel. Unfortunately, Fiegel's success came at the expense of his health. According to his daughter, Gertrude Fiegel, he sold his interest after doctors advised him that he would live longer if he stopped working in such an old building. After returning to the family farm to work and recuperate, he reentered the clothing business and was working in the men's department at Mack's Department Store when he was approached by Wuerth.

After working in the store to see if it suited him, Fiegel bought Wuerth's business in 1927. He renamed it Fiegel's and added to the logo "since 1891"—the year he had entered the clothing business.

Herb Sager began working at Wuerth's the year before Fiegel bought it. He had been a regular customer, and one Saturday evening he walked in and asked then-manager Edwin Staeb for a job. Only twenty-six, Sager had already worked at a variety of jobs, including bottling milk at the Ann Arbor Dairy, working the machinery at American Broach, and selling Maytag washing machines door to door. He applied at the men's store, he recalls, looking to "get in something definite and stay."

Fiegel and Sager had a lot in common. Both were raised on farms, Sager four miles south of Chelsea (Sager Road is named after his family), Fiegel in Pittsfield Township. Both ended their formal education with graduation from the local one-room school. Both were good dressers. According to Gertrude Fiegel, "Dad always liked clothes. When he was a young man he was pretty dapper."

Sager admits to the same taste. "I used to have clothes made to measure. I always had nice clothes—at least I thought they were." And like Fiegel, Sager was hard-working; starting as a lowly sales clerk, he, too, was eventually able to buy into the business.

When Sager started work at Fiegel's, many of the customers still came to town by horse and buggy and hitched their vehicles outside the store. The store stayed open to 9 p.m. Saturday to accommodate farmers who could not come to town until they had finished working in the fields.

During the Depression, Sager and Fiegel ran the store by themselves: there wasn't enough business to pay any other salaries. Fiegel did the bookkeeping (he had taken night school courses to learn accounting), while Sager waited on customers and did the janitorial chores. With hard work, they survived the Depression, a time when many stores, including the fabulous Mack Department Store, went under.

Sager began buying shares in the store in 1936. Albert Fiegel was then sixty-three, and he announced that as soon as he had sold more than 50 percent of the shares, he would sell out completely. This occurred in 1941 when Sager and two other Fiegel employees, John Andress and Paul Jedele, became the new owners. They renamed the store Sager, Andress and Jedele, but when they put up their new sign, business dropped significantly. After a few months, they changed the name back to Fiegel's, which it has remained ever since. Jedele left after World War II to run a store by himself in Niles, Michigan, while Andress retired in the early 1970's. Today, two of Sager's sons, Dave and Doug, have joined him in the business.

Fiegel's thrived in the late 1940's and into the 1950's. Business at the two theaters helped draw crowds. Dave Sager remembers that when movies like "The Red Shoes" were showing, students would stand in line all the way down the block to Liberty; every one, of course, would spend some time standing in front of Fiegel's display windows.

In the late 1950's business dropped. The two theaters closed in 1956, and newly opened shopping malls lured customers away. But business picked up again in the 1960's as Fiegel's got new neighbors and moved next door to a more convenient and commodious space that was formerly the Wuerth theater arcade. The new store also had the great advantage of a back entrance; in the old location all deliveries had to be made through the front door.

All three buildings are still owned by Wuerth heirs. When Faber's Fabric (which took over the Orpheum theater space), and later Fiegel's and Apollo Music (which took Fiegel's old spot), were remodeled inside, their outsides were covered by the metal grillwork popular in the 1960's. Faber's grillwork has been removed, revealing the original Orpheum exterior.

At age eighty-nine, Herb Sager comes in to work every day. He's still keenly interested in everything that goes on at the store. Although Ann Arbor has grown exponentially since he began in the business, he even now knows a large number of his customers by name. Looking around his store, Sager sums it up in his matter-of-fact way: "It hasn't changed too much."

—Grace Shackman

Selections From Our Current Menu

les pâtes

fettuccine alla rustica come nel mezzogiorno: fettuccine tossed with crumbled garlic sausage, capocolla ham, sliced hot peppers, olive oil and pecorino romano cheese. 9.95

vermicelli coi gamberetti e erbe: vermicelli tossed with sautéed shrimp, sun-dried tomatoes, garlic, olive oil and a variety of fresh herbs . . . with parmesan cheese. 11.95

vermicelli alla puttanesca alla napoletana: vermicelli tossed with a sauce of tomatoes, onion, garlic, capers, anchovies and black olives . . . with romano cheese. 9.95

cannelloni con carne: house-made cannelloni stuffed with beef, pork, chicken, porcini mushrooms, prosciutto, vegetables and parmesan cheese . . . baked with tomato sauce and mozzarella cheese. 10.75

fettuccine con gorgonzola e broccoletti: fettuccine tossed with broccoli, gorgonzola cream, zucchini, sweet red pepper, onion, basil and parmesan cheese. 9.95

les entrées

escalopes de veau aux echalotes: veal scallops sautéed . . . deglazed with white wine and shallots . . . with cream and fresh chives . . . served with potatoes. 15.95

magret de canard sauté au citron et au miel: boneless duck breasts sautéed medium-rare . . . in a subtle sauce of honey, lemon and rum . . . garnished with plumped raisins . . . with turnip and potato purée. 16.95

medallions d'agneau à la sauce d'estragon: medallions of lamb sautéed . . . deglazed with port wine . . . finished with butter and fresh tarragon . . . served with a turnip-potato purée. 15.95

coulibiac de saumon à l'aneth: fresh fillet of salmon wrapped in flaky puff pastry with a lining of spinach-dill mousse . . . baked to order and served with a lemon-dill fish velouté. 15.95

tournedos de boeuf aux fines herbes: cross-cut sections of beef tenderloin sautéed . . . sauced with beef demi-glace, fresh herbs and finished with a shallot butter . . . served with potatoes. 17.95

poulet sauté à la creme et estragon: boneless chicken breasts sautéed with fresh tarragon and pan sauced with dijon mustard and cream . . . served with rice. 13.95

poisson au beurre blanc: fresh fillet of whitefish sautéed . . . deglazed with white wine and shallots . . . finished with butter and fresh thyme . . . served on a bed of julienne vegetables. 14.95

trota con funghi e limone: fresh rainbow trout lightly floured and seared then baked with mushrooms, sprinkled with scallions, fresh breadcrumbs, and lemon juice . . . with rice. 14.95

ris de veau à l'oseille: veal sweetbreads sautéed . . . deglazed with white wine and chopped sorrel leaves, enriched with cream . . . served in a puff pastry. 15.95

caille sautée à la vinaigrette: two semi-boneless quail rubbed with rosemary and sautéed . . . pan sauced with a balsamic vinaigrette . . . served with rice. 15.95

The Farle

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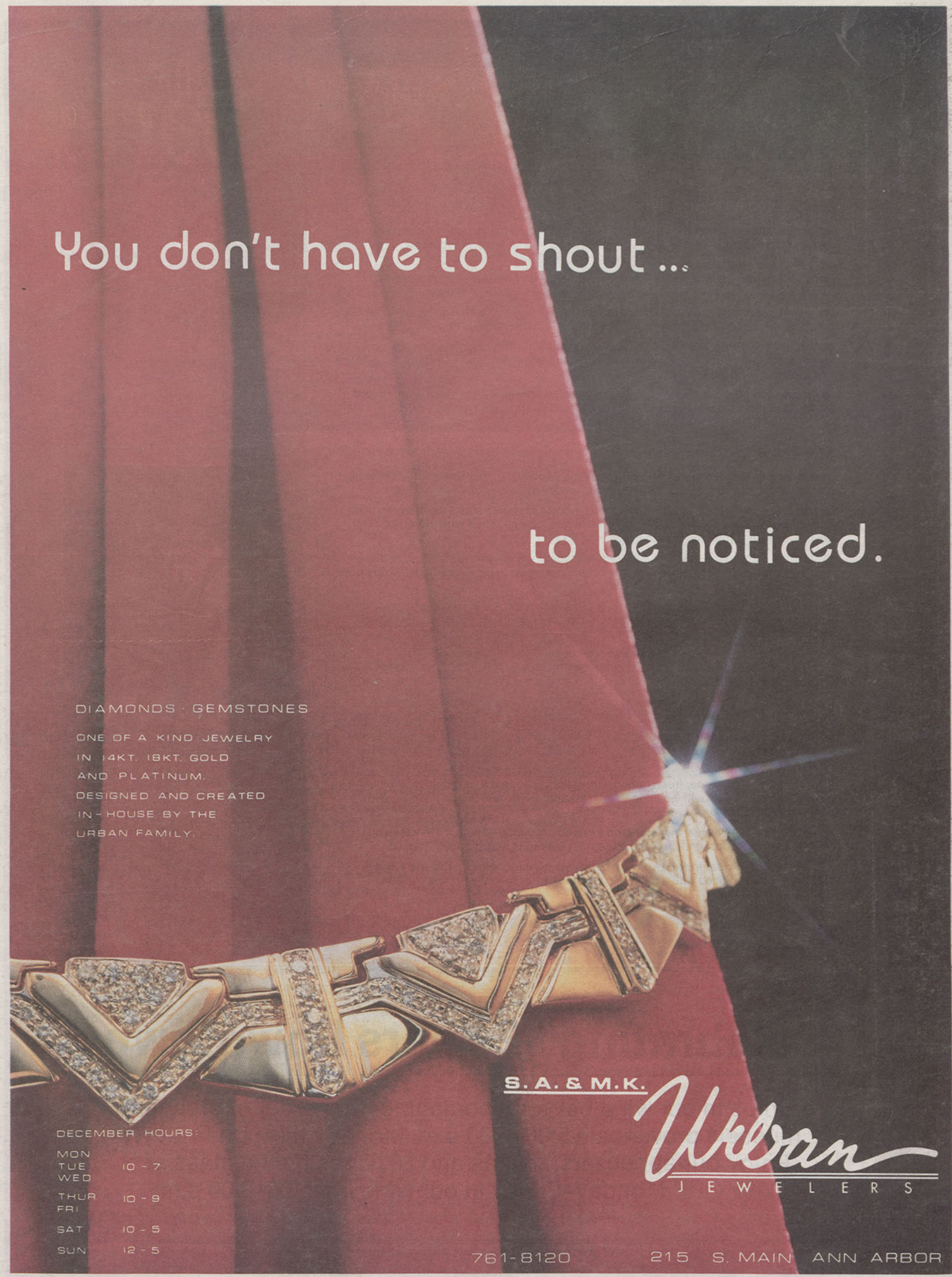


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